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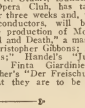
THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

FREDERICK DELIUS



CHRISTOPHER GIBBONS

FREDERICK DELIUS, sometimes called "the greatest British composer," will return to London, on October 12th, for the first time since several years ago he went into voluntary exile to France. Totally blind, and utterly helpless from paralysis, he will be carried into Queen's Hall, to open the Delius Festival, organized by Sir Thomas Beecham, which will last until November first. Delius was once a Florida orange grower. Now Sir Thomas Beecham regards him as one of the greatest composers of all time.

JOSEF ROSENSTOCK, a young musician who has risen rapidly in fame, will succeed Arthur Bodansky who resigned at the end of last season as the conductor of German works for the Metropolitan Opera Company.

THE GREAT ORGAN of the Town Hall of Melbourne, Australia, which was destroyed when the Hall was burned in 1925, is to be replaced by a larger and finer instrument, costing upward of one hundred and fifty thousand dollars, in the new Town Hall now nearing completion.

COPYRIGHT FOR FIFTY YEARS and a two per cent tax for ten years after the expiration of the copyright are the main innovations recently suggested by the Association of German Authors and Composers. Similar measures have been enacted in Austria, resulting in the prolongation of the Johann Strauss copyrights till 1932.

THE FIRST OPEN-AIR ORGAN OF EUROPE is to be erected in the grounds of the ancient fortifications of Kufstein, Austria, according to the *Allgemeine Musikzeitung*. It will have twenty-seven registers and thirteen bells.

SERGE DIAGHILEFF, the apostle of the modern Russian Ballet, died at Lido, Italy, on August 19th. The oriental abandon of his early creations at first aroused much opposition, and many of their more daring features fell before the censors. However he lived to create almost a new choreographic art and to see many of his best ideas accepted by the public. Among his best known dancers were Pavlowa, Nijinsky and Adolf Bolm.

COSIMA WAGNER, widow of the famous composer, and now ninety-four years of age, is reported to have lost entirely the sight of both eyes.

FRANK VAN DER STUCKEN, eminent American conductor and composer, died at Hamburg, Germany, on August 1st. Born at Fredericksburg, Texas, October 15, 1858, of a Flemish father and a mother of German descent, at eight he was taken to Antwerp, where he studied under Peter Benoit, of whom he was to become one of the most distinguished pupils. He later studied with Reinecke and Grieg. In 1883,

FRANK VAN DER STUCKEN

with the assistance of Liszt, he gave concerts of his own compositions at Weimar. In many concerts which he conducted there, he did probably more than any other one man to make American composers known in Europe. His most notable work in America was as Director of the Cincinnati Conservatory of Music, of the Cincinnati Symphony Orchestra and of seven of the great Cincinnati Musical Festivals.

MOZART'S HOUSE in Prague has been bought by the Czechoslovakian Government. It formerly belonged to the Mozarteum of Salzburg.

LORD HOWARD de WALDEN of England plays; Lady de Walden sings; each of their six children plays a string instrument and together they form a home sextet. When music thus enters into the domestic life of leading families, then a nation is becoming musical.

"JUDITH," the new opera by Eugene Goossens, which was so well received at its first performances in London last June, is announced for its American premiere at the Academy of Music in Philadelphia, on December 26th, by the Philadelphia Grand Opera Company. The opera is to be presented in English; and it will be both prepared and conducted by the composer. The libretto, based on the romantic life of Francois Villon, is by Arnold Bennett.

ANNUAL WAGNER AND STRAUSS OPERA FESTIVALS are announced by the management of the Théâtre Champs-Elysées of Paris.

THE CENTENARY OF GUSTAV SCHIRMER, founder of the house of G. Schirmer, Inc., was celebrated on September 19th, he having been born in Thuringia in 1829. His father and grandfather had been pianomakers to the court of Sondershausen. He was brought to this country at eight years of age, and at twenty-four was already manager of the music business of Kerksieg and Breusing, of which he acquired the controlling interest in 1866; and from that day he grew into and held a commanding position in the progress of music in America.

C. SANFORD TERRY, the eminent Bach scholar of England, will tour the eastern states in January, speaking on "The Church Chorale in Bach's time," with illustrations by a choir. His first appearance is to be before the Bach Cantata Club of New York City.

CHARLES A. E. HARRISS, eminent as organist, composer, organizer and conductor, died at his home near Ottawa, Canada, on July 31st. Born in London, on December 6, 1862, he was still young he migrated to Canada and organized the first series of Music festivals in that dominion.

HAYDN'S TWO HUNDREDTH ANNIVERSARY is to be celebrated in Vienna, in 1932, by a great International Musical and Theatrical Exhibition. Displays from all the nations will portray the developments of these two sister arts.

YSAYE is to be the director of a new "Institut Musical" at Brussels, founded by Queen Elizabeth of Belgium, for the purpose of making the works of Belgian composers better known in other countries.

MEMBERS OF THE ORCHESTRA of the San Carlo Opera Company of Naples, in recently claiming damages for dismissal, invoked a royal decree a hundred and eight years old which placed the artists of San Carlo under special protection.

JEAN GERARDY, eminent Belgian 'cellist, some years ago one of the world's most popular artists on this instrument, died at Spa, Belgium, on July 4th, at the age of fifty-two.

IN THE LORENZ ANTHEM CONTEST about one thousand compositions were entered. The first prize of two hundred and fifty dollars was awarded to Gottfried H. Federlein of New York City; and the second prize of one hundred and fifty dollars went to Cuthbert Harris of Gorleston-on-Sea, England.

THE BIRTHPLACE OF CARLO GOLDONI, one of Italy's greatest dramatists, excelling especially in comedy, has been purchased by the city of Venice, to be converted into a national monument. The libretto of Henry Hadley's "Bianca," which in 1918 was awarded the Hinshaw Prize of one thousand dollars for an opera by an American composer, is based on Goldoni's "La Padrona (The Mistress of the Inn)."

FRETTED INSTRUMENT ORCHESTRAS are a new musical activity in our public schools. Much free information along this line may be had by addressing the National Bureau for the Advancement of Music, at 45 West 45th Street, New York City.

FRED E. WEATHERLY (Frederick Edward), probably the most successful and prolific of all English writers of songs-poems, died at his home in Bath, England, on September 4th. He would have been eighty-one years of age on October 4th. His most widely known song is *The Holy City*, set to music by Stephen Adams (Myddrick). Others that had a great vogue were: *Nancy Lee*, *Darby and Joan*, *Beauty's Eyes*, *Danny Boy* and *Roses of Picardy*. He had a keen sense of catchy rhythms and of simple lyrics which could be set effectively to music; and to nearly fifteen hundred of these various composers had given musical treatment.

MRS. JULIA B. MOLTROP

MRS. JULIA B. MOLTROP, who won the "trip to Europe" in the recent ETUDE Subscription Contest, has been a music teacher for fifty-four years and a subscriber to THE ETUDE for a like period. The first year of its publication in 1883. She and Mr. Moltrop returned to New York on August 26th and were interesting visitors at our office on the 29th. As would be expected of one who would win in such a competition, Mrs. Moltrop is more alert and up-to-date in her thought life than are most of her colleagues of her years. What ever these may number, she is just that many years young.

A BOW USED BY WIENIAWSKI has come into the possession of Louis Persinger, the American violin teacher. The bow, a very fine work manship of Francois Tourte, it was for some years owned by William E. Hill the famous London collector.

THE WELSH ROYAL NATIONAL EISTEDDFOD of 1929 was held in the second week of August at Liverpool, a city more Welshmen than in any other city save London. A Welsh choir from Port Talbot won the prize for choral singing, while the Anthracite Choral Society of Scranton, Pennsylvania, achieved fifth place.

THE FAMOUS HALLE ORCHESTRA of Manchester, England, with Sir Hamilton Harty conducting, received at the box office, for the season of 1928-1929, no less than £16,458 (about $80,290), but had a surplus of one hundred and forty-six pounds sterling. What a comparison with the gigantic receipts and deficits of our leading American orchestras!

ALFREDO CASELLA is reported to have begun the composition of an opera, for which he hitherto has shunned. It is "La Donna Serpente," with the libretto by Cesare V. Lodovici. It is founded on a story by Gozzi, the seventeenth century Venetian, the same subject which was used by Wagner for his first complete opera, "Die Feen," which was never produced.

OPERA REVIVALS of immense interest are reported for London. L. R. Stuart, founder of the Oxford University Opera Club, has taken the New Scala Theater for three weeks and, with prominent singers and conductors, will begin on December thirtieth the production of Monteverde's "Orpheus"; "Cupid and Death," a masque by Matthew Locke and Christopher Gibbons; Purcell's "Dido and Aeneas;" Handel's "Julius Cesasr" Mozart's "La Finta Giardiniera;" Gluck's "Alceste" and Weber's "Der Freischutz." Titles would intimate that they are to be "In English."

EDOUARD RISLER, the eminent Parisian pianist, who especially distinguished himself as interpreter of Beethoven, recently passed away at the age of forty-six. Born at Baden-Baden, he went to Paris as a boy, became a pupil of Diemer, won one of the Conservatoire prizes at sixteen, and made his debut at the Salle Pleyel.

PIANO STATISTICS, interest most of us. England in 1928 produced 97,000 of them; Germany, 85,400; and the U. S. A., 228,300. Germany's home sales were 49,700 and England's were 95,045. Germany exported 35,600 pianos; England, 16,718. The United States used nearly all her home-made pianos.

WHAT GALAXY OF STATUES in all the world could bring together another ten men quite so great, so well known and so universal as that found in the Odeon Hall of Munich? There the busts ranged about the stage give perpetual reminder that real contributors to Germany's greatness have been Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Schumann, Liszt, von Weber and Wagner.

THE FULTON COUNTY MANDOLIN ORCHESTRA, of Georgia, is, we believe, the first of its kind. It is made up of groups of players of the fretted instruments, from schools all over the county. Organized and conducted by William B. Griffith, it created considerable enthusiasm when it appeared before the National Education Association which met in Atlanta, from June 28th to July 4th.

OTTO KLEMPERER is taking the place of Egon Pollak, as conductor of the Hamburg Symphony Orchestra, during the fall season. Pollak is to be a guest conductor of the Chicago Orchestra this year.

HAROLD VINCENT MILLIGAN was elected president of the National Association of Organists, at the annual convention held in Toronto, Ontario, the last week of August. He is a director of the National Music League.

MLLE. CECILE CHAMINADE (in private life, Mme. Carbonel, Widow of M. Carbonel, music publisher of Marseilles, who died in 1906) celebrated her sixty-eighth birthday on August eighth. Though the composer of many important works in the larger forms, for orchestra and for solo instruments, both alone and in combination, she probably is best loved for the two simple

CECILE CHAMINADE

melodies—*The Flatterer* for piano and *The Silver Ring* for voice—which have sung their way into the hearts of the public. As an index to her general popularity, it would seem that more music clubs have been named for her than for any other woman musician.

(Continued on page 849)

PHOTO BY PETER JULEY "MUSIC"

One of Several Panels Painted by Edwin H. Blashfield for the Walls of the Residence of Everett Morss of Boston

Woman and Music

Twin Souls of Civilization

THE beauty of womanhood is always enhanced by lovely music. Like flowers and jewels and rich raiment, this, the most spiritual of the arts, is a natural possession of the finer sex.

But women are beautiful only in the measure of the beauty of their souls. They are the chalices of loveliness and spirituality. Their inevitable trials, irritations and heartbreaks are all too often kept to themselves. It is at such a time that music opens the floodgates of emotion and becomes the liberator of the faltering spirit.

Edwin H. Blashfield's inspiring painting (reproduced by permission) is among the art possessions of Everett Morss. He has caught the poesie, the fantasy, the dream fabric which music only can impart and which women seem instinctively to realize with infinitely more surety than men.

The feminine heart and soul are, for the sanctification of the race, nourished upon ideals. Every woman worthy of the name keeps consciously or subconsciously before her certain principles of higher phases of life. To these she reverently aspires. In order to live fully, she must look up with love and respect to the best in those around her.

Music, therefore, is to myriads of women a solace and a joy, the means of preserving hallowed life ideals, spiritual values, without which humankind cannot survive. Oh, if men could only realize how much the very foundations of our civilization depend upon keeping these ideals, the shrines of womanhood, unsullied and undimmed!

The piano, the violin, the harp, the voice, have been the sources of happiness for millions of women. Your daughter's musical training is an investment in security and happiness which will endure in spirit for generations to come.

The responsibility for the home is the responsibility of the mother. From the bridal altar to the last dark eventide, the burden of the care of our homes must depend upon our mothers. Surely of all people the mother cannot do without music.

Vast numbers of women in business find, as do also business men, that music is one of the most remarkable of reconstructive tonics for the tired brain and nerves. To many it revitalizes the beautiful in life and softens the brain-breaking, nerve-snapping strain of this high pressure era.

Not until the last ten years of the world's history has the woman in the home been freed from the drudgery that formerly kept millions from a musical training. Now, thanks to countless labor-saving devices—electric lights, vacuum cleaners, electric washers, telephones, oil heaters, electric refrigerators, electric irons, and so forth—hours of time and energy formerly lost are saved for precious leisure. The "woman of the house" has properly become the "lady of the house." She has time to care for her personal appearance, her attire, her hair, her health. Her hands are no longer worn with coarse drudgery.

More than all this she is given priceless moments in which to develop her higher self. Thousands of women are devoting this time to music study and revelling in the new-found freedom. The great new epoch of leisure may become either a menace to the country or one of its greatest assets, depending largely upon how the women of our land decide to utilize it.

Music for women is one of the spiritual lights of the modern world, without which our civilization cannot endure.

LEARNING A LANGUAGE

THE acquisition of another language always broadens our aspect of life. The habits of thought which creep into speech make every tongue individual. The variations in phrases and idioms reflect differences in mental attitude and give vitality and elasticity to the mind of the student of languages.

We know of no greater asset for the musician than the ability to speak with fluency tongues other than his own. Europeans often laugh at our lack of linguistic ability, forgetting that in Europe the variety of national frontiers makes familiarity with languages imperative, from the commercial as well as the educational and artistic standpoints.

The acquisition of a new language always demands effort. The idea that some pick up languages easily and others with difficulty is true. On the contrary, however, many people pick up languages easily only because they see the tremendous advantages of language study and gladly make the incidental sacrifices and effort. Mr. Paderewski once said to us, "The Poles have the reputation of being great linguists because they work hard enough to learn the languages."

Your editor has been studying languages all of his life. Each language opens the door to a new world. Each language makes new life contacts possible. After spending years in lessons with teachers we have come to the following conclusions. A thorough academic understanding of the languages to be studied is always advantageous. That is, the drill that one gets in a high school or college course in the systematic study of a new tongue is of immense value. The conversational drill, however, is the great difficulty. Thousands of people in America can read French fluently but only about ten in a thousand ever dare to speak it. Drill is very largely a matter of repetition. This calls for either of two things—the association daily with a native or the use of phonographic records.

The value of phonographic records in language study is really one of the greatest of modern discoveries of its kind. No teacher will deign to repeat over and over again as will the phonograph with the mere twist of the hand. There are many excellent methods on the market and there is nothing to prevent the student who has the means to buy one from learning the language of his heart's desire.

It is one thing to exclaim, "I would give anything if I could speak French," and quite another thing to get to work systematically and do it. Thousands have done it in amazing fashion with no teachers except their own will power, a set of books and a set of phonograph records.

PIANO UPKEEP

FEW home necessities, giving commensurate joy and inspiration, demand such trifling upkeep as the piano. Four tunings a year and occasional slight repairs should keep a really good instrument in shape for years. Its entire upkeep during a lifetime is often less than that of an automobile for a month or so. Unlike the automobile and the valuable machinery of the modern home for manufacturing heat, cold, light, and so on, it calls for no expense for power or for the repair of delicate apparatus.

When one looks at the interior of a piano and studies the great number of parts of the mechanism, it is very surprising that the instrument does not get out of order more frequently. Of course very cheap pianos do get out of order easily. They are a source of unending expense. But it is to the credit of finer manufacturers in America that their instruments "stand up" under the severe tests put upon them.

The piano manufacturing industry is one of which we as Americans may be very proud. With very few exceptions, the men who have been at the head of the piano business have been gentlemen of a very high class, with fine old-fashioned ideals of honest materials and honest workmanship. More than this, they have realized that a piano, to be worth anything at all, must be regarded as a precious instrument to be used in an art. Beauty of tone and beauty of appearance have been part of the code of the piano manufacturer.

In no country of the world have finer instruments been manufactured; and it often happens in Europe that we find musicians of the highest rank emphatically stating in private (not merely for publication) their decided preference for certain American-made pianos. Americans should know this and take pride in this splendid industry which has brought our country international prestige.

Secure the best tuner possible and have him look over your piano investment regularly never less than four times a year. Your piano deserves it. The National Association of Piano Tuners has labored to assist the public in securing able tuners, by requiring its members to pass stringent examinations. Do not let a bungler touch your instrument.

AMERICANA

CARL SANDBURG did a mighty good job when he collected old and elderly American songs, ballads and ditties and huddled them together in "The American Songbag" (Harcourt, Brace and Company). Sandburg's "Songbag" (fine alliteration) shows the writer's homely desire to get close to the people, which he displayed so well in his powerful biography of Lincoln.

Just as very few Americans are more than one or two generations away from the soil (and how proud we should be of it!), these songs expose our ancestral roots more vividly than any other possible means. The songs that people sing are mirrors of their emotional natures and also their intellectual advancement. Song rips out the sham in life and reveals the real individual.

The "Willie Boy Quartet" that wails away at "Sweet Adeline" has never really reached a higher emotional level. Naturally there are far more men who are willing to sing "Sweet Adeline" than there are who can sit through a Bach "Fugue." Humanity is built that way. Imagine the intellectual age of the individual who could warble seriously:

Mama, Mama, Mama, have you heard the news?
Daddy's got killed on the C-B and Q's.
Shut your eyes and hold your breath,
We'll all draw a pension upon papa's death.

Terrible! you say. Yes, but realize the tragedy if your father or brother had been a locomotive engineer on the Chicago, Burlington and Quincy and had been cut into ribbons. Our country is so constituted that for every railroad president (supposedly upholstered with millions) there are at least a thousand engineers, brakemen and conductors. Thus in every walk in life the emotional outcry of the land is far nearer to the hoards that reach back to these primitive ballads than to those Eastern aristocrats who in their colonial drawing rooms were moved by the lovely songs of Francis Hopkinson. The very crudity of our background makes for strength and will all come to the surface in our musical to-morrow.

MUSIC AND MATHEMATICS

THE Greeks insisted that music was mathematics. Yet, in the performance of beautiful music, mathematics is the subject of which we think the least. The charm, the loveliness, the sensuous beauty overwhelm us; and we forget the mechanical background of the art.

There is in music, however, the necessity for a very high degree of intellectual technic, involving problems in counterpoint, harmony and acoustics, which mathematicians cannot fail to conceive as extremely complex. The fact that these problems must be executed by the human being, at the speed of an aeroplane, that they must not be not alone accurate but also presented with judgment and taste, makes music a subject calling for mental activity second to none other demanded by the curricula of our great universities.

The Children of a Great Romance

A Meeting with the Daughters of Robert and Clara Schumann

THE NINTH IN A SERIES OF MUSICAL TRAVELOGUES ON MEMORABLE VISITS TO MUSICAL SHRINES

By JAMES FRANCIS COOKE

VERY FEW people realize that two of the daughters of Robert Schumann and Clara Wieck are still living at Interlaken in Switzerland. The privilege of meeting in this generation two children of one of the most romantic and beautiful unions in musical history is in itself a great thrill. It is now one hundred and eighteen years since the birth of the great master. Musical art in that time has undergone untold changes. Civilization itself has produced a new world—a world of machinery and scientific miracles which would stagger the famous composer, could he see them. Even the wildest flights of fancy of his favorite imaginative poet—that queer and versatile genius, E. T. A. Hoffman—would seem commonplace in the world of today.

What would Schumann think, for instance, if he learned that one million people at one time might listen, through the very walls of their houses, to a single player performing his *Traumerei*?

Begins, a Romance

DOUBTLESS the first meeting of Robert Schumann (1810-1856) and Clara Wieck was about 1830. Clara was then eleven and Robert was twenty. It was not until ten years thereafter that Robert was able to overcome the parental obstacles which stood in the way of taking Clara as his bride. At that time, it should be remembered, Schumann was a more or less unwelcome modernist in a vale of classicism. In 1834 he first brought out his *Neue Zeitschrift für Musik*—the radical journal of "youth and movement," which was to play such a vital part in the history of musical Europe. As a composer he was comparatively little known. On the other hand, his wife was a widely exploited wonder child, her father was perhaps one of the best known piano teachers of the old school in Europe. Severe, pedantic, unyielding, he provided just the kind of fuel which the passionate romantic natures of the two young lovers demanded to make their romance glow at a white heat. With every obstacle thrown between them, their ardor flamed more furiously.

"That glorious girl," as Schumann called his bride, was an unending source of inspiration to the master. Her opinions and her good cheer were very precious to the composer. An injury to his hand prevented him from executing his own compositions as a pianist might play them. Here his beloved Clara became his hands; and it is doubtful if many of his masterpieces would ever have been written if he had not had this intimate interpreter to depend upon.

They were married on September 12, 1840, at the twenty-first birthday of the bride. His wedding present to her was a new piano, which was taken to her home by arrangement while he went on a stroll with her.

The Schumann Songs

DURING the year after their marriage Schumann wrote upwards of one hundred *lieder*, among them some of the most tender, the most sincere and the most beautiful love songs ever penned. There is nothing in the whole literature of song more intense in its direct appeal than the wonderful little drama of Chamisso set to music by Schumann as "Frauenliebe und Leben." It spans the depths of feminine emotion from the first innocent outbursts of girlish affection to the tragic hour when death silences her beloved. In some mystic manner the poet outlined the life of Clara and her great grief.

CLARA SCHUMANN

The Schumanns had eight children. The first born was Marie, who came to bless the lives of Robert and Clara in September, 1841. The last born was Eugenie, whose birthday was in December, 1851. It was a singular and unforgettable experience to call upon these two ladies as late as last summer, at their delightful little home in Interlaken, under the frowning shadow of the towering Jungfrau. There for many years they have rested, dreaming of a wonderful heritage of the age of Romance in Music. It should not be thought that because of their age they have entered the period when life is clouded. On the contrary they are both very alert mentally and have a keen recollection of their early years. Eugenie has, in fact, recently written a most interesting book which has been translated into English as "Memoirs of Eugenie Schumann."

A Mind in Eclipse

WHEN THE curtain gradually commenced to descend over the gorgeous imagination of Schumann, his family could scarcely realize the horror of the catastrophe that was coming to the great tone-poet. Few people know the nature of his hallucinations. He read extensively of the furor being created in America by spiritualists who astonished their patrons by "spirit rappings." Schumann, who was very much run down in health, commenced to hear "rappings" and was terribly disturbed by them. He was seized with delusions about good and evil spirits, often talking incoherently to them. Once he dreamed that Mendelssohn and Schubert came to him and offered him themes.

Schumann's wife watched over him carefully and tenderly, but she had other cares and responsibilities thrust upon her. One of the more or less tragic incidents of the early years of the Schumann children, of whom seven survived, was that after the grave illness of Robert became known, Clara found herself confronted with the problem of supporting a large growing family, but with little means except what she might herself provide. Therefore she bravely called her children together and told them that the only course was to break up the home, put them in charge of kind friends and relations, and take up the itinerant life of a traveling artist. The older children were at a responsible age and able to help in the care of the little ones. The mother spent Christmas and the holidays with her family. Eugenie tells how, when the mother came home after a fatiguing journey, she would often be found crying. She kept in touch with her large family, with a rain of letters in which were incessant admonitions to "practice the piano regularly."

As she grew older she had more time for her family, but, alas! after that formative period which means so much in the life of a child, Schumann died, in an asylum, in 1856, two years after his unsuccessful attempt at suicide by jumping into the Rhine.

In Schumann's last days he had but one great regret. He begged his doctors for maps. Accordingly, Brahms wrote to Clara saying that he had bought a huge atlas of eighty-three pages, to be presented to the unfortunate man.

The Devoted Widow

AFTER THE DEATH of Schumann a wonderful artistic companionship sprang up between the widowed pianist and the composer Brahms. Their correspondence, numbering hundreds of letters, is now published (Longmans, Green & Co.) and is a very valuable reflection of the musical art of the period. Joseph Joachim, also a close friend and admirer of Schumann, left nothing undone to sustain the heart-broken widow.

Clara survived her husband for forty years, and, as his fame grew greater, she became in great demand as a pianist and teacher. In fact for fourteen years (1878-1892) she held the enviable post of professor of pianoforte-playing at the Hoch Conservatorium in Frankfort-am-Main. During this time our own Edward MacDowell was a pupil at the Conservatory.

The Composer for Youth

SEATED in the room at Interlaken, invested with so many mementos of another day, mementos hallowed to musicians, it was indeed a remarkable experience to have the elderly ladies recall their memories of their father as a teacher. It has been supposed by many that Robert Schumann wrote his famous thirteen *Kinderscenen* (Scenes from Childhood) (*Opus 15*) for his children. This may have been true; but they were issued three years before his first child was born.

The *Jugendalbum* (*Album of Youth*), of forty-eight pieces was, however, written for his children—the first five having been a birthday gift to the very Marie Schumann who, in delicate tones at the age of eighty-six, told me all about them. Schumann received fifty louis d'or (about $250.00) for the work. This was a very good price indeed, even in those days, for a set of juvenile teaching pieces. In a letter to Karl Reinecke, the composer said of these compositions, so well known now to thousands of pupils: "These pieces have wound

ROBERT SCHUMANN

themselves around my heart." You will find traces of the old humor in them. The point of view is quite different from the *Kinderscenen*, which were a grown person's recollections of childhood. These later pieces are the child's own ideas and imaginings of things and future happenings.

Schumann as Teacher

ON THE WHOLE Schumann had a splendid concept of what constituted good teaching methods but was himself a poor teacher. He was retiring and uncommunicative. These are hardly qualities for an inspiring pedagogue. In fact, when he was engaged at the Leipzig Conservatory he seems to have been an almost negative factor. One of his pupils, Wasielewski, reported that at one lesson the composer did not open his mouth to say one word.

Yet, according to Marie Schumann, her father was a loving preceptor for his own children. The aged musician at Interlaken made clear that Schumann thought more of main artistic principles leading to beautiful playing than of mechanical or technical details. Art for mercenary ends horrified him. He felt that those who studied music with the idea of making money were very likely to be disappointed, whereas those who studied it for art's sake alone were the ones who might be successful.

Schumann sought incessantly for tone-color, urging his children to fix the color of the different orchestral instruments upon their ears and imagine them while playing. Folk songs interested him immensely; and he urged his little folks to learn as many of them as possible. He advised his piano pupils to practice the organ when possible, because he felt that the organ compelled a perfect legato and literally prohibited much of the careless playing that irritated him when he heard it.

Practice Precepts

HE WAS a strong believer in having every music pupil study musical history thoroughly. This, however, he felt should not be confined to biography alone but should be accompanied with illustrations from the master works. He deplored time spent upon trashy compositions. He advised his children not to practice when they felt tired, insisting that a fresh and ready mind was necessary for good music study.

He laid great stress upon an active persistency in music study, always urging his children never to leave a piece half played. Sight reading and ear training, as we know it today, were unknown to him, but he urged his children to be able to sing their pieces or to hum them as well as play them. This is in complete accord with the most modern pedagogy with children, which often goes so far as to have all juvenile pieces accompanied with words so that the child may sing all that it plays.

Most of the Schumann children were well trained, musically. Marie, Elsie and Eugenie played the piano well. Ludwig went insane, and phases of the same dread affliction reached out to Ferdinand and Felix at the end. Ferdinand was a successful business man; while Felix, who originally intended to become a musician, went into another field.

Good Habit

By RENA IDELLA CARVER

Patient practice is a prime prerequisite of good habit.

Patient: with a smile and joy or with frowns and tears? With concentration or with one eye on the clock?

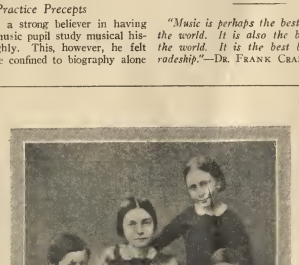
Practice: Doing better each time or making the same mistakes?

Prime: First in importance or last?

Prerequisite: Something previously required and necessary to the end proposed or something never acquired and of little value in this relation?

Patient practice is a prime prerequisite of good habit!

"Music is perhaps the best recreation in the world. It is also the best unifier in the world. It is the best bond of comradeship."—DR. FRANK CRANE.



THE CHILDREN OF CLARA AND ROBERT SCHUMANN
The oldest child is Marie; the youngest is Eugenie.

JOHANNES BRAHMS
At the time when Clara Schumann knew him.

I'd Like to, But—

By MARGARET SHIPPEN CUMINGS

YES I said it, too, a year ago—"I'd like to keep up my music, but I simply have not the time." Indeed, I didn't seem to have it. I was in an office, working every day all day, and my evenings were devoted to recreation. Certainly there was scarcely a fraction of an hour left for practice.

Then I secured a position. It was merely playing for a class in esthetic dancing one evening a week. But it paid well and I liked it. But I found that MacDowell's *Witches Dance*, Saëns' *Danse Macabre*, Beethoven's *Moonlight Sonata* and others of that ilk needed careful and conscientious work. It became a question of practicing or sacrificing the position.

I practiced!

So can you, Miss Schoolteacher, Miss Office Worker, busy as you are, if you want to. It means—let me see—cutting down on that last morning nap, getting in a half hour earlier each night to make up for lost sleep; it means hurrying a trifle with your lunch, staying in one evening a week. But you hardly miss them, those few spare moments that you scarcely knew you had.

This is our schedule, Piano and I:

At six-thirty the clock goes off, and I hop out. Seven o'clock finds us together, tubbed and fresh, and we work until eight when we part for a bite of breakfast. Then there is the dash to the office with the "comfy" feeling tucked away that one hour's work is accomplished.

At noon there is a run over to the studio (it is very simple to secure the use of a piano in the center of the city. Any one of the numerous music schools is only too glad to rent one for a small period each day.) When I take my lunch—consuming it in ten or fifteen minutes—why, there is still a glorious forty-five minutes left in which to work!

There we are. An occasional two hours at night, once or twice a week, an extra hour on Sundays, and our practice problem is solved, Piano's and mine.

So is yours, if you really want it to be. Do you?

Arpeggios and Their Fingerings

By GLADYS M. STEIN

THE following plan for fixing in the mind the fingerings of the three positions of the arpeggios is simple and clear and has never failed to interest the pupils.

		1	2	4	1	2
	1	2	4	1	2	4
1	2	3	1	2	3	1
C	E	G	C	E	G	C
5	4	2	1	4	2	1
	5	4	2	1	4	2
		5	3	2	1	3

The letters give the notes to be played, the figures above, the fingerings for the right hand and those below for the left hand.

The fingerings starting with the first letter are for the fundamental position; those starting with the second letter are for the first inversion, and those starting with the third letter are for the second inversion.

For young children, write the fingerings for each position in different colored pencils—fundamental position in black, first inversion in red and so forth.

"Mozart was the first composer to write for four hands. His VARIATIONS IN G *is nothing less than a masterpiece."*—I. PHILIPP.

What Great Music Owes to Woman

By CARL ENGEL

CHIEF OF THE MUSIC DIVISION IN THE LIBRARY OF CONGRESS AND EDITOR OF "THE MUSICAL QUARTERLY"

Mr. Carl Engel was born in Paris, on July 21, 1883. He was educated in Strassbourg and Munich where he was a pupil of the noted Ludwig Shulle. He came to the United States in 1905 and became a naturalized citizen in 1917. For a time he was the musical advisor of the Boston Music Company. In 1917 he became head of the Musical Division of the Library of Congress. During the early part of this year he was elected president of the distinguished music publishing firm of G. Schirmer, Incorporated.

CARL ENGEL

IF WOMAN hitherto has not succeeded in composing truly great music, the greatest ever written by man was "inspired" by her. This inspiration has not always taken the form of ecstatic romance, but more often has consisted in her cooking three meals a day (if there was food for that many) and in mending the master's socks. These latter pursuits being the humbler, though not the less essential ones, history rather slights the two successive wives of John Sebastian Bach (who bore him twenty children and saw to it that he had a clean shirt for the Sunday service), or the self effacing spouse of a Gluck, a Mendelssohn and a César Franck.

To be sure, extraconjugal entanglements prove, as a rule, more "inspiring" to the artist than does connubial regularity, no matter how blissful. Even Gounod's pious sugar-plums owe something of their sweetness to a rapture that was by no means sanctified. The joys of free love, and more particularly the miseries of such love, have at all times profoundly stirred the creative musician. Thus woman—whether the tender and understanding companion or the beguiling and capricious tyrant—rules, with the power of her sex, the heart and mind of the musician. And all to excellent purpose, unless the stronger succumbs to the wiles of the weaker and finds himself, like Berlioz, drowning in his emotions instead of riding atop of them. Only occasionally, as in the case of Joseph Haydn, has a vixen and termagant of a wife failed to darken with the shadow of her pettiness the bright sun of a genius that drew inspiration from depths more calm and heights more serene than are the uncertain regions where dwells love between woman and man.

The Emotional Affinity

THE ARTIST is by nature a lonely being that cannot suffer loneliness. Here is his conflict, his doing and undoing. A work of art is conceived in solitude but must be realized in communion. Activity of mind and phantasy stimulates the whole nervous system. The state of creative concentration is followed by a desire for expressive radiation. During the process of imaginative travail, the body becomes charged as with an electric force that seeks release by contact with its opposite or complement. Contrariwise, a period of emotional excitation may have to precede the gathering of that energy which touches off the spark of creation. And to woman belongs the gift of supplying man with the fullest measure of this release and energy. That is her imperial and eternal sway.

Yet, in the end, it is not woman but Art that triumphs over man, that claims him fibre and soul. To bow before this final superiority is wisdom, to rise above it is greatness. Only a wise woman knows that the artist remains a child, that she must be both mistress and mother to him. Only a great woman knows that greater than she is Art, and willingly steps aside when the artist enters into the strict seclusion of his temple-workshop. But she also knows that when he emerges from it, he will need again the caress of her hand and the soothing of her voice.

The Mozart Idyl

SO FAR the theory of it. In reality, there is a Mozart, twenty-six years young, with the divine fire in his head and with burning blood in his veins, who writes to his father that he cannot live and work in singleness any longer, that he must marry, must have a home and family, and then—in spite of his father's vehement protests—takes unto himself for wife a pretty little coquette of nineteen, whose thoughts are on ribbons and furbelows, too inexperienced in the ways of the world to smooth the path of her husband on earth, too worldly to follow him on his flights into the empyrean. They have nine years of wedded life before he dies. They have six children, four of whom die before the father. But even so the charge is heavy. Mozart begins to feel the weight. Debts stare him in the face; he averts his gaze and snatches a kiss from the rosy mouth of his wife—or from some other pair of inviting indulgent lips. His spirit soars, he writes another masterwork, until he is interrupted by butcher, baker and candlestick-maker who pester him with their bills. But he keeps at his work. Three hundred and eighty-one compositions fall into the twenty years during which the unmarried Mozart wrote music, and two hundred and one into the married last nine years of his life. If Constance does not inspire her husband, at least she does not interfere with his work. Enough glory is left for her, if she has not part in his wearing himself to death. What immortality is his, reflects upon her; and she has earned it—artists are not always easy to get along with.

The "ideal" marriage between "kindred souls" is the exception that proves the rule of clashing artistic temperaments. Clara and Robert Schumann were worthily matched. Nevertheless their exalted happiness ended in disaster when Robert's mind broke down. Could a soberer domestic diet have prevented or deferred the collapse? Schumann, the most romantic of romanticists, had the mate and muse that suited him best. A perfect union, and yet its harmony ended in the sharpest dissonance. Wider difference could not exist between two beings than that which separates Constance Mozart and Clara Schumann. Both were equally successful and equally unsuccessful in their task as woman and wife. In such matters there is no standard of achievement other than the amount of grief one heart can bear for the love of another. To love a Mozart or a Schumann is no trifling affair.

The Exacting Artist

A FRENCH NOVELIST has remarked that it is not lack of love which causes the greatest sorrow, but insufficient and ignorant love. He might have added—love perverted into jealousy. And art is woman's worst rival. The artist is always restless to a rapture that was by no means sanctified. The joys of free love, and more particularly the miseries of such love, have at all times profoundly stirred the creative musician. Thus woman—whether the tender and understanding companion or the beguiling and capricious tyrant—rules, with the power of her sex, the heart and mind of the musician. And all to excellent purpose, unless the stronger succumbs to the wiles of the weaker and finds himself, like Berlioz, drowning in his emotions instead of riding atop of them. Only occasionally, as in the case of Joseph Haydn, has a vixen and termagant of a wife failed to darken with the shadow of her pettiness the bright sun of a genius that drew inspiration from depths more calm and heights more serene than are the uncertain regions where dwells love between woman and man.

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Franz Schubert seldom returned to his bachelor quarters from the alehouses of Vienna until after the midnight hour or until paling dawn. He was lucky not to have had Mrs. Purcell sit up for him, else he might have died even younger than he did, from double pneumonia instead of typhus. Was Schubert afraid of marriage? He once wrote that "marriage is a frightful thought" to a free man, who "confounds it either with melancholy or low sensuality." Schubert was shy in the presence of "swells." Countess Caroline Esterházy, his pupil, became a fixed "star" in distance as well as in radiance. Schubert did not disdain the passing "flame" that was nearer at hand. But it gave no warmth. He wrote in his diary: "My works are the product of my understanding of music and of my suffering; those that were born of suffering only the world seems to care for least." And his suffering lasted to the very end. In the expense account of his last illness figures an item of "10 florins 30 kreutzers" for "the female nurse" and another one of three florins for "the female nurse, 6 days' board and wine." Would that she might have been young, gentle spoken and kind!

The Dual Lover

FOR BEETHOVEN it was unquestionably best that he never married. Though always in love, he was not built to pull in the yoke. He craved the company of handsome and intelligent women, but in a mood of misanthropy he would flee them all. To several of them he was rash enough to propose; luckily for him, he was always turned down. In a letter to Ferdinand Ries, written in 1816 (when he was forty-six), Beethoven bemoaned the fact that probably he would never possess the "one woman" of his dreams; and he added: "Yet I am no woman hater." Nor did women dislike him. Far from prepossessing in his exterior or suave in his manner, he succeeded where the charms of a Don Juan often failed. Still, he was not without limitations, and the consciousness of them obsessed and tortured him.

The misfortune of his deafness added to his difficulties. There is a love that can be mute and gains by silence. There is another love that strives to be eloquent; and when it speaks, it does not profit by the laborious method of recording every word on writing tablets. Beethoven presents the true type of the artist's dual love-nature, the sensual and the spiritual. They are not contradictory; they do not exclude one another. Beethoven moved among nobility and royalty as their superior. Before the grace and wit of a charming woman of quality he was the abject slave. He longed for this slavery all his life, while intent upon retaining his absolute freedom. Profane and sacred love are sisters, and possibly twins. Beethoven knew them both; in neither was he wholly happy. But he found in them the release and the energy needed to achieve his gigantic work. Into his loftiest pages he put that "untarnished thing," which is deep longing crowned with renunciation.

The "Wagner Motive"

THE THEME of renunciation plays an important part in the muddled philosophy of Wagner's music dramas. Yet he

himself did not know what it was really to renounce. In his love-life he was just as selfish as in everything else. The catalogue of his recorded amours (generally and painstakingly set down by himself) forms a sizable list. More formidable still is the amount of written comment they have provoked. And there is no end to it yet. But any discussion of Wagner or of his music must lead ultimately to his relations with the women he loved. He called women "the music of life." And we should remember that discords are an integral part of music. To Wagner, more than to anyone else among the musical Titans, love represented the ruling motive in life; and it was the one supreme "leitmotif" in his music. Love was the core of his nature, the well-spring of his inspiration. The instruments of Providence that helped to inspire "Tristan," "The Mastersingers" and the "Ring" acquitted themselves well.

Two Musical Romances

AMONG THE MUSICIANS, whose music owed to some *grandes amoureuses* not only its inspiration but much of its particular flavor, Chopin and Liszt are classical examples. The good or the bad of that inspiration is a debatable point. Liszt's constitution was better than Chopin's, and Chopin's music better than Liszt's. But the one wasted away physically and the other musically because neither of them, much beloved as they were by many women, was ever loved by the right one.

For good or bad, woman continues to exercise her influence upon music and musicians. Or at least she still did in the cases of Fauré and Debussy and of a few other masters of their generation. Does some of our modern music miss fire because, in a voluntary or involuntary revulsion, it tries to banish emotion and substitutes for it pure cerebration or mock-passion? Goethe proclaimed that "the eternal feminine lifts us up." Sometimes it does so only to dash us down from a greater height. And we learn to be wary or frigid. But the chemistry of love, after these many thousand years of experimenting, is still too much of an occult science to permit a clear separating and labelling of its elements, a knowledge of its agents and reagents, much less a synthesis of the ingredients that went into *Isolde's* wonderful and fatal love-drink. Perhaps it is as well. For if it were in our power to distill and distribute such a draft, it might lead to another prohibition, one that would be fatal to music. It is better that the mystery of love's curse and blessing remain unsolved, so long as from a woman occasionally emanates the inspiration that will incite a man to create masterworks.

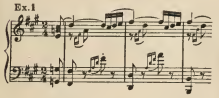
The Much-Abused Spring Song

By Sister Mary Charles

How often do not unthinking pupils make a travesty of Mendelssohn's beautiful *Song Without Words,* by failing to apply the proper legato in playing the melody and by neglecting to sustain the tied melody notes as indicated by the composer.

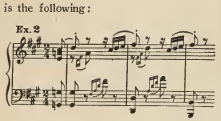
A very common rendition of measures 43-46

Ex. 1



is the following:

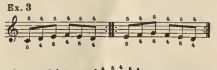
Ex. 2

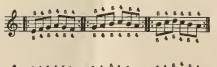


The first note of the measure should sound as though a crisp grain of corn were jumping out of a rattling popper.

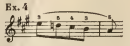
The following exercises may be helpful in securing a good legato for the melody tones:

Ex. 3

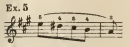




Ex. 4



Ex. 5



The melody, although tender and delicate, must be given due prominence so that it can always be heard above the accompaniment. The arpeggio-like chords must be played *quasi arpa,* "as if on the harp." Even where the melody increases in intensity, the accompaniment must be kept subdued so as not to obscure the lyric quality of the melody.

Correction and Kindness

By H. E. S.

CLARA SCHUMANN, giving her daughter Eugenie her music lesson is quoted (from "The Schumanns and Johannes Brahms" by Eugenie Schumann) as giving the following directions for playing the first Study from Czerny's "School of Velocity:"

"That is all right so far, but don't you think chords sound much nicer like this?' She played the first eight bars from the wrist with all the notes of equal strength, forte, yet exquisitely mellow in tone, never stiffening the wrist for an instant, and knitting the chords rhythmically together so that the simple piece suddenly took on life and character. It was a revelation to me; my feeling for beauty of touch and rhythm was stirred into life from that moment."

"After the lesson," Eugene Schumann continues, "she (Clara Schumann) gave me a kiss and dismissed me, when I took myself and my music out of her room with a light heart." The perfect lesson—both in wise instruction and in delightful kindliness.

Woman's Opportunity in Music

By Mrs. Edward MacDowell

I HAVE been asked to give my opinion on "Woman's Opportunity In Music." The subject is certainly a very large one; and, with my many years of experience, my opinion ought to be of some value. But somehow I don't feel that it is.

There are two or three points, however, which I think I can emphasize. Perhaps the most important one is this, that in taking up music as a vocation, if the thousands and thousands of women throughout the country could face it as a vocation in the simplest meaning of the word, and not as a career, the world would be much enriched. When I speak of a career, I mean that idea which is back in the minds of the average musical student of unusual ability—the desire to become a public performer. One of the tragedies of this country, and I suppose of others, is the knowledge of the heartaches and heartbreaks in connection with so many brilliant musicians.

I don't think it applies to music only. Professor Clark of Columbia only last week brought up this question of what one might call the over-specializing in college work and the under-specializing of what we might call cultural training.

Another question, surely to be asked, is, "When the chances for a career as a public artist seem negligible, has that woman musician the fine talent for teaching" I am thinking this minute of four curious examples right under my eyes—all teachers, all brilliant, in many ways all fitted for public work, but the market for the last is greatly overfilled. Two of these teachers are most successful, having more than they can possibly do. The other two are failures, not making enough to live on. I have studied pretty carefully the situation, as I am so deeply interested in the younger generation working in music; and I am absolutely sure that the successful ones are born teachers. They love their work; they don't eat out their hearts because they are not acclaimed as great artists; and, when I went to one of their pupil recitals the other day and saw what one of the teachers had effected, not only in making these young people play the piano, but also in general cultural training, I could not help thinking how much more important was the work she was doing than what she would have accomplished if she had made a career as a concert pianist.

When I get letters from remote places throughout the country, teachers asking curiously intricate and interesting questions about the interpretation of the MacDowell music, I feel perfectly confident that your theme, "Woman's Opportunity in Music," is very apt for discussion. Their opportunities are most surely great, if taken in the right spirit, with a certain amount of humility, and the knowledge that they have great responsibility in training the young people of America to love music, to make it, and, perhaps most important of all, to have them treat it as a cultural side of life, and, save with a few exceptions, a vocational one.

The Love of Beethoven

By G. A. Selwyn

RUPERT HUGHES, the famous novelist, wrote a book on "The Love Affairs of Great Musicians," in which he shows that Beethoven, though he never married, was not blind to feminine charms.

"His mother died when he was young," says Hughes, "and he found a foster-mother in Frau von Breuning, of Bonn. Her daughter Eleonore, nicknamed 'Lorchen,' seems to have won his heart awhile; she knitted him an Angola waistcoat and a neckcloth, which brought tears to his eyes; they spatted, and he wrote her two humbly affectionate notes which you may read with much other intimate matter in the two volumes of his published letters. He still had her silhouette in 1826, when he was fifty-six.

Three years before he had succumbed, at the age of twenty, to the charms of Barbara Koch, the daughter of a widow who kept the cafe where Beethoven ate; she made it almost a salon of intellectual conversation. Barbara later became a governess in the family of Count von Belderbusch, whom eventually she married. Next was the high-born blonde and coquettish Jeannette d'Honrath who used to tease him by singing ironical love-ditties. Then came Fräulein Westerhold whom he loved vainly in the Wertherlike fashion."

Hughes also mentions "the tantalizing Countess Charlotte von Brunswick," "Magdalena Willmann, a singer," "Julie von Vering whom Beethoven loved and by whom he was encouraged," and Fräulein Thérèse to whom he wrote "Think of me kindly, and forget my follies," and her cousin Mathilde. Also a Fraulein Roeckel who deserted Beethoven in favor of Hummel.

"The Hungarian Countess, Marie Erdödy, is listed among his flames, though Schindler thinks it 'nothing more than a friendly intimacy between the two.' Still she gave Beethoven an apartment in her house in 1809, and he writes that she had paid a servant extra money to stay with him—a task servants always required bribing to achieve....Beethoven dedicated to her certain trios, and she erected in one of her parks in Hungary a handsome temple in his honor, with an inscription of homage to him. In his letters he calls her his 'confessor,' and in one he addresses her as 'Liebe, liebe, liebe, liebe Gräfin,' showing that she was his dearie to the fourth power."

Benefits from Music Study

By Sarah Elizabeth Spratt

MUSIC study broadens the vision in every way.

Through the study and the practice of the great composer's works one secures an unprejudiced feeling toward all races.

In becoming acquainted with the history of music one acquires an accurate knowledge of the historical, moral and religious conditions of all races and nations, as well as a better understanding of our present musical system.

Through music study comes the conviction that work is essential to success.

Music study is a safe financial investment.

A musical education gives the individual more real satisfaction than any other accomplishment.

Make music your constant friend.

How Fannie Bloomfield-Zeisler Taught

By Theodora Troendle

EDITOR'S NOTE: Miss Troendle's article is of unusual interest and value in that she was a pupil and assistant of Mme. Zeisler for a period of seven years—from 1913 to 1920. Miss Troendle's professional activities consist in concert work, instructing and composing, in all of which she has attained a great measure of success.

THE LAST strains of Schumann's *Kreisleriana* resolved into the concluding chords, and the young performer looked around for what seemed, to our young and uninitiated ears, well deserved approbation. Mrs. Zeisler, sitting alert and attentive at the second piano, caught the glance.

"A wretched, colorless, unimaginative performance," she announced. "So many wrong notes that if I had stopped you for all of them—." She threw out her hands in the characteristic and expressive shrug that usually concluded her arguments with a rather damning finality. "Bring me, next week, *one* of the Kreisleriana and bring it to me perfect, *then* perhaps—" again the shrug— "I can say something!"

The large room, with its trophies of laurel wreaths, autographed photographs, mementoes and souvenirs of a long and active musical career, was filled with the early afternoon rays of the winter sun, and the chimes from the University tower penetrated the quiet room. Twenty or thirty young people, grouped in a semi-circle at the foot of the small platform, stirred uneasily. Mrs. Zeisler scanned a large, bulky, disjointed volume, in which she kept the minutest record of her victims (as we then considered ourselves) with her nearsighted eyes, and pounced on the next aspirant to musical fame and fortune. If she was young, shy or terribly inexperienced, Mrs. Zeisler, with incredible patience, would work with her, over faulty hand position, over "lumpy" scales.

"Play your scales this way," she would explain, "very slowly, each hand separately and accent the finger which falls *before* your thumb. In the right hand ascending this will be 3rd, 4th and so forth. Coming down, the second finger will receive the accent. A fluent, even scale is of the utmost importance and your first consideration." Then they would, perhaps, work through a Czerny Opus 740, one with crisp staccato chords, and she would explain the kind and variety, the procedure, and would give illustrations from several Chopin studies, with the clarity and crispness of touch for which she was famous.

How to Practice

"IF I CAN only teach you, students, *how* to practice," Mrs. Zeisler would reiterate, "my struggles to teach you pianoplaying will not have been in vain. It is the secret of success in any field of endeavor—the habit of systematic, concentrated effort—and so particularly is this true in the fine arts. The arts, by the way, are singularly parallel. The painter prepares his canvas, makes numerous sketches of his ideas, and then how carefully he prepares the charcoal outline, before applying the color, and how carefully has he thought out those same effects of light and shade before using them. The intelligent pianist should work much the same way. The 'skeletons' of his piece should be firm and clear-cut before he attempts the shading and nuance with which he colors a composition and endows it with the reflection of his own personality. To have a good photograph, one must have a sharp and clearly outlined negative. It is easy to tone down and soften, but if the outline is *unclear,* the result is undesirable. This is so particularly true in piano playing. Music is a language, and your ideas must be projected clearly or confusion results."

It is doubtful if the young student herself always got the full purport of her lesson. But the listening students with note book and pencil—when they weren't drawing caricatures of each other or of Mrs. Zeisler—had ample opportunity to collect a tremendous amount of invaluable data and information.

The inevitable Beethoven Sonata would sooner or later be brought to her attention—perhaps the *Pathetique.* "Your supplementary notes must be played like grace notes"—she would interrupt at the end of the first measure, "You take all the starch out of the piece right at the start, and it is *so* effective!"

Here followed anecdotes on Beethoven's life in Vienna at the time of the Napoleonic wars, and she would call attention to the military strains that ran through the productions of the master at that period. "Beethoven is an orchestral composer, principally, and his sonatas are but more simplified versions of the symphonic form reduced to the medium of the piano. You must be able to give the effect of the wood, wind, brass, strings and percussion. Make your dynamic effects and contrasts much the same as does the orchestral conductor. A pianist must know *so* much. He must know the principles of the art of singing. Otherwise how can he phrase intelligently or how can he balance his nuances, putting the right inflections in the right places? He must know the underlying principles of the stringed instruments. Otherwise how can he make a convincing portamento, which is but a bowing effect, or the rolled chord, which must have all the qualities of good harp playing?"

FANNIE BLOOMFIELD-ZEISLER

Bach Embroidery

A BACH three-part invention followed. Again a wail of protest.

"But Bach is vocal music, not a dry, stupid, pedantic, piano study. It is vocal music with the religious fervor of the German renaissance. The different voices must be sung and the little themes which so cleverly peep out from within the fabric of the composition are like the motifs of a Persian carpet, making a beautifully blended, colorful whole. Students don't comprehend Bach, don't like, don't appreciate the beauties of Bach. We are too mechanically minded," she would add.

Mrs. Zeisler would continually impress upon us the importance of fingering to obtain not only facility but also the correct tonal balance in a phrase. "Always note the fingering notations that may possibly be edited into your composition," she would enjoin us. "The editor very probably knows a great deal more than you, and very probably has put a great deal of time and thought into his talk. But if the fingering of a passage is not comfortable or does not lie well for your type of hand, change it! But be sure to mark in your own fingering and keep to it, when you have fully decided upon its adequacy. Faulty, uncertain fingering will upset the most fluent technic. In balancing a melodic phrase it is important that the strong fingers fall on the important notes. A lover of poetry will readily understand how important this matter of correct inflection is to the beauty and balance of a melodic line. "Sing your phrase," she would often command us. "The most unmusical person would seldom commit the errors of inflection that you young pianists perpetrate every day at the piano."

Mrs. Zeisler was noted for her very beautiful bell-like pianissimo, and her remarks on the subject were rather unique.

"It is one of the most important and one of the most difficult things for the serious student to achieve. Curiously, a very delicate piece must be practiced with great firmness. It is like walking on tip-toe. It takes more muscular strength than if you walk heavily. If the firm, clear practicing is neglected, your pianissimo is blurred and the piece has a weak, watery sound. Few students realize this, and this is probably why the true pianissimo seems to be in the sole possession of the mature artist."

Occasionally a lesson period would be taken up with but one subject, for example, pedalling.

The Soul of the Instrument

"THE PEDAL is the 'soul of the piano.' We pedal to color and beautify a melodic line quite as much as we pedal to accumulate tone and to sustain bass tones. Pedalling is an art and a science in itself. Pedalling depends greatly upon the tone and technic of the player, upon the vibrancy of the piano, and upon the acoustics of the room or hall. Therefore it is often necessary to change the acquired pedal pattern at an instant's notice."

Mrs. Zeisler held quite decided views on memorizing and insisted on everything being committed to memory from the beginning.

"You memorize then with your conscious memory, not your subconscious. You have not your ears to guide you, so you must depend on your *knowledge* of the rhythmic and harmonic structure of the piece." Here would usually follow interesting reminiscences on famous "lapses of memory," some of them her own—also of many famous colleagues. Rubinstein, I believe, was a flagrant offender, not because he failed to have a tremendous musical intellect,

but because he taxed his powers to the breaking point, sometimes with highly diverting and amusing results.

"I don't really sympathize or fully understand the aims of ideas of the modern composer. I am of the old school," she confessed one afternoon when there had been quite an epidemic of modern French and Russian piano compositions brought to her attention, "but I want to understand and appreciate them." I remember her working out the Ravel Sonatine with its kaleidoscopic colorfulness with real enthusiasm. "It's like the impressions of one's first day in Paris. I can veritably hear the rattling of the early morning carts over the cobblestones."

Mrs. Zeisler had some very interesting, marvelously effective and curative preparatory studies which every pupil, unless quite capable technically, had to master before he was admitted as a regular student, as she disliked to teach these studies. Her "vorbereiter" or assistant invariably did the preparing, and it usually took the average student from six to eight weeks to master them. They have never been published and indeed they were so simple as to be very easily and readily taught, though not so easily mastered.

The scale, in all its forms and manifestations, including scales in double thirds and octaves, was the first item to be grappled with. Then the arpeggio, including the most widely used chord forms, was studied and dissected. These studies were comprehensive and solved the great majority of technical problems for most of the students in a very short time.

On the inexhaustible subject of interpretation, Mrs. Zeisler had much to say. She continually stressed the fact that we must imitate only at first, analyzing the "whys" and "wherefores" of beautiful and harmonious effects, so that when the fundamentals of good taste had been acquired we should be in a position to strike out for ourselves on new and original paths.

"In deciding on the correct interpretative presentation of a piece," Mrs. Zeisler would often say to us, "bear in mind that nearly all compositions, generally speaking, come more or less under one or more of the following classifications: music must tell a story; it must present a mood or a philosophy; or it must be pictorial, that is, present to the imagination a scene or a series of scenes purely pictorial in character. The modern French composers are past-masters of the art of pictorial music, and it takes much delicacy of perception properly to understand and properly to project their elusive charm. The old classic masters are deeply introspective and philosophical, but there is so much written *into* their music that the conscientious student can't go very far wrong. It takes really bad piano playing to spoil a Beethoven Sonata. The "romantic composers" are the "story tellers" of music. What could be more graphic or thrilling than the way Chopin depicts love, romance, and tragedy in his Ballads!"

Advice on Program Building

MRS. ZEISLER'S advice to a young artist on program building was of great interest and benefit to all who happened to be present.

"The advanced student with his artistic future close at hand must put much thought on artistic and effective program-making. A good program must be very much like an appetizing and well-chosen meal. Your main dish (probably a classical sonata or its equivalent) must be counterbalanced by piquancy and by novelty. The entrée and the dessert, in other words, must by no means be overlooked. A too-heavy program is a great handicap for a young artist, and there are so many excellent things written in a lighter vein that it is never necessary to make concessions to good musical taste and discernment."

Mrs. Zeisler had a direct, forceful, terse, yet very graphic way of speaking, and often hit the nail on the head fairly and squarely. Many of her dictums most often heard and repeated were as follows:

I. Do not blunt tools by fast, unfirm or uneven practicing.

II. Despise not the metronome; and diffrcentiate between faulty time and faulty rhythm.

III. Nowhere is the phrase, "Haste makes waste," more applicable than in study.

IV. The chief line of demarcation between the gifted amateur and the artist is pedalling and phrasing.

V. Concentrate your attention only on a phrase at a time while your piece is still new, gradually increasing to a page at a time; by that time the weaknesses will become apparent enough in your piece to receive your special attention.

VI. Study the underlying principles of all suggestions you receive from teachers or colleagues. Reject the criticism of no man. Consider it carefully, then reject or accept only after mature deliberation. Don't merely blindly follow advice because you deem it authoritative. Continually ask yourself the "why" and "wherefore."

VII. Remember that nothing in this world happens by accident but is the result of the accumulation of favorable or unfavorable conditions. Therefore, study again and again those underlying principles which lead to favorable conditions which in turn lead to success.

VIII. Seventy-five percent of success is personality and charm and seventy-five percent of personality and charm is sincerity and simplicity.

IX. "The shortest way home is the longest way around" is another daily motto for the embryo artist. Nothing really worth while or of enduring value can be accomplished "in a hurry." Remember that your artistry includes mental, physical, moral, spiritual and intellectual besides musical growth.

X. Quantity is nothing. Quality should be the summit of your endeavor.

To an absorbing, impressionable student, there was much to be gained. There was an atmosphere of continental Europe in the big music room, and I never hear the Chopin *B Minor Concerto* without vividly recalling an early spring afternoon, the rain falling so plaintively without, and within the soft lights and an extremely talented performance, exquisitely accompanied.

It must be said, unfortunately, that all the afternoons were not harmonious. Some were quite stormy and tears deluged the atmosphere in no uncertain quantities. In retrospect one can be so tolerant and understand so clearly what, at the time, seemed to our youthful inexperience cruel or hard-hearted despotism. For Mrs. Zeisler, life had been a tremendously serious undertaking. She was conscientious almost to an obsession and her will was adamant. Praise was something she believed should be dispensed with. It did not occur to her that we needed and craved encouragement, that just a word would have lighted the stony path and made the going so much pleasanter and so much easier.

To her Art was as the baptismal fire—the survival of the fittest (or the toughest). Consequently many fine talents were lost to her. They could and would not bear the brunt of her criticism. She never seemed to comprehend or fathom the independent spirit of the American student. The tragedy lay in that it saddened her life immeasurably toward the end. When her health no longer permitted the strenuous concert activities to which she was accustomed it would have been a great solace to have surrounded herself with the growing generation of young artists, to have passed on to them her heritage, and to have received the admiration and homage that was her due. That this was not sufficiently given her was perhaps her own fault. She was too often deeply wounded at the apathy and indifference of her young colleagues, who, in their turn, failed to realize how warmly she wished them well and how valiantly she upheld and extolled the genuine excellency of the American musician of standing both here and abroad.

SELF-TEST QUESTIONS ON MISS TROENDLE'S ARTICLE

1. *What was Mrs. Zeisler's advice concerning scales?*
2. *Describe a Bach fugue in visual terms.*
3. *In what way is the pedal the "soul of the piano?"*
4. *Compare a program to a meal.*
5. *What was Mrs. Zeisler's idea of the metronome?*

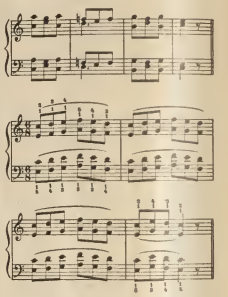
Handicaps Which Discourage Good Piano Playing

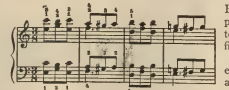
By HOWARD W. ROGERS

LACK OF knowledge of scales, chords and arpeggios, lack of finger control and lack of smoothness and sureness in playing are three disadvantages which must be overcome before even fairly successful playing ability can be secured.

Conquering the first demands continuous effort and repeated study and practice of the scales, chords and arpeggios which time and time again are skipped over hastily—sometimes skipped entirely—or cast aside in preference to some exercise or piece considered more interesting by the pupil. Minor scale exercises often pave the way to real mastery of the keys.

Freeing oneself from the other two impediments requires constant attention. Finger exercises, wrist and arm exercises, gradually increasing in difficulty, thoroughly studied and mastered are an aid. Two fairly easy finger exercises will assist pupils in correcting poor finger control:





Both of these exercises, besides, when played without breaks or hesitations, tend to develop independence in the use of the fingers.

Never allow yourself to think of such exercises as being dull. Try each time to do an exercise better than ever before; and practice soon becomes a fascinating game.

A Musical Game of Wits

By H. W. STEVINSON

THE FOLLOWING has been such a success at musical parties that it is well to pass it on. Each blank is to be filled in with a musical term.

"In an open——between two hills went an old man leaning on a——. Ever and anon he looked up at the——of the mountains against the sky. A storm was approaching and he quickened his pace. As he came to some——across the road he let them down and went through. The wind, now whining a high——, sank to a growl, and for a moment all seemed at ——. Soon the reverberating——of the thunder rolled across the sky, and the old man stopped to——himself against a tree. He shook until the——in his pocket rattled and again the grand——of the storm rolled through the——. The rain began to descend, but the old man could not——. He could not——the mountain, for his——of strength was gone. His past life came before him, his youth, when he had——his happy songs. He remembered the——monotony of an apprenticeship he did not like, and the——outcome of it all, a——away to sea. Then marriage to the woman whose life had run in——with his, children born of their love, and now the grand——. He lifted worn hands to heaven and prayed. The Giver of all good heard the——of his child. The——of the storm——, and, as peace settled once more over all, the Master took the worn spirit home. The Italian word——is now carved upon his grave."

Words omitted:

1. space.
2. staff.
3. line.
4. bars.
5. treble.
6. rest.
7. bass.
8. brace.
9. keys.
10. arpeggio.
11. air.
12. run.
13. scale.
14. measure.
15. trilled.
16. flat.
17. natural.
18. run.
19. harmony.
20. finale.
21. voice.
22. tone.
23. diminished.
24. fine.

"I think sometimes could I only have music on my own terms, could I live in a great city and know where I could go whenever I wished the ablution and inundation of musical waves, that were a bath and a medicine."
—EMERSON.

The American Girl's Chance in Opera

An Interview with the Distinguished Soprano and Artist

ROSA PONSELLE

Secured Expressly for The Etude by EDWARD ELLSWORTH HIPSHER

GENIUS FINDS or makes the opportunity. The near-genius passes by without seeing it. Which is just another way of telling the tale of success or failure, of the successful or the unsuccessful singer. For it is still true, as Goethe once said, that "Genius is an infinite capacity for taking pains."

And so, I would say that the opportunities for the American girl, in opera, are just as good as she will make them. In fact, they are improving by leaps and bounds, till to-day she has as much chance for success as a girl of any other nationality, provided, of course, that she has the materials with which to "make good," that is, real talent and ambition; and that last means an insatiable appetite for hard work.

The career of Rosa Ponselle is one of the most inspiring in all the annals of song. Born of a humble Italian family in a New England village, by the use of her native talent and through years of sheer hard work, she has brought herself to the position of one of the greatest singers of all time. In fact, it is doubtful if any one singer has ever united to such a high degree the gifts of lyric, dramatic and coloratura vocalism. In whichever field she is for the moment, she is simply superlative. Her recent Covent Garden debut stirred the London public to one of the greatest demonstrations in all the years of that historic house. The press unanimously indulged in such superlatives as: "Thunderous applause greeted at intervals what undoubtedly is one of the finest voices of the age." "Her's is a glorious voice. Such singing, such distinction of real style, is, alas, of the rarest today." "Her coloratura is of the smoothest and of the utmost purity." "A voice beautifully rich in quality, to the lyric range of which is added brilliant technique in the upper register." And she is "Our Ponselle," American born and entirely American trained.

Blazing the Trail

THE AMERICAN GIRL'S opportunities in opera have been so greatly improved because, first and foremost, the old-time prejudice against American singers is dying out. Nordica, for instance, was probably the first of us to break through all barriers and prove to the world that a full-fledged American woman with a real voice and real brains is capable of standing as a peer of any nation's best in the greatest opera houses of the world. And what a debt we of a later day owe to her indomitable will and perseverance. How much we owe to that woman who, without resorting to claptrap methods of either cheap publicity or degraded vocal art forced the world to recognize a noble art nobly used, till finally she stood on the very summit of the mountain of success.

Yes, it is largely because of the achievements of Nordica, Clara Louise Kellogg, Emma Nevada, Emma Eames, and a rather large constellation of other stars that are only slightly paled by their great splendor, that American girls are having far greater opportunities than ever before to display their talents. They are having these, too, because they have gone right into the arena with their sister artists of other nationalities and have shown that, whatever those others can do, they can do just as well. Were it not for a certain indelicacy in mentioning personalities, some very picturesque instances of this might be related.

Of course, much of this has come about through a process of evolution. Gradually our singers have acquired a better balance. They seem to have "found themselves," so to speak. They have become acclimated to an atmosphere that formerly was to them exotic. Many of them have "taken their pace," one might suspect, from those Delphic words of Nordica: "I have heard many American girls with better natural voices than mine, but I have worked." All of which has made them more capable of coping more readily with conditions as they are—and with competition.

Her Native Talents

NOW American girls have certain innate qualities which favor their success in opera. First of all, many of them have voices of exceptional quality and individuality. While, possibly, lacking in a certain "lusciousness," belonging to the better voices of Southern Europe, there is a compensation in their greater firmness of texture, reliability, longevity and dependability as to pitch.

For fine natural intelligence our women need fear comparison with none. When once they have determined to do a thing, they become fired with a whole-hearted ambition to succeed, so that they burn all bridges behind and barriers before them; and this often results in a thorough musicianship that is seldom equalled by the women singers of other nationalities.

Vocal Limitations

NOW ALONG WITH these fine qualifications the American girl's voice has one peculiar weakness which needs particular study: that is, on the average, it is deficient in warmth. It is more "white" in quality than European voices. In other words, it is lacking in that intangible something that, for want of a better phrase, we call *tone color*. This is due, perhaps more than to any other cause, to our faulty method of speaking.

As a nation, we have given too little thought to the cultivation of the speaking voice. The greater number of our voices are pitched near an octave above the tone which should be used in normal, cultured conversation or speaking. Of all things, this habit of high-pitched everyday speech is doing most to injure the American voice for both oratory and song. The quality of the speaking voice acts directly upon the singing organs; and one of the first things that the singing artist has to learn is to modulate carefully the speaking voice so that, by speaking without strain and on a low pitch, there shall be not only no undue tax laid upon the vocal organs but at the same time there shall be developed an easy and resonant emission of voice which may be carried into her singing art.

This is a matter for our great organizations of club women to consider. They represent, largely, our more or less leisure class of women. Now any British student of the subject will say at once that the superb quality of the speaking voices of their women is due, most of all, to its cultivation by their women of leisure. All of which is very pertinent to our theme; for, argue as you may, the great public solves the operatic riddle for us by flocking to hear and see the sweetest-throated song-birds.

ROSA PONSELLE
From a Portrait in Oil by C. Chandler Ross

Let the Soul Speak

AND NOW, while on the theme of our limitations, let us be quite honest with ourselves and discuss quite candidly some other things to which we American girls must direct our attention. And, when we do this, we find that, compared to the European nationalities which have produced the most successful singers, we lack in that depth and warmth of feeling which is the magnetic power that overleaps the footlights and makes a performance convincing to an audience. As a nation we have been given too much to repression. We are too much afraid to allow our emotions to come to the surface. We continually smother them, lest we be thought sentimental. For this reason we too often lack the sincerity, the spontaneity, the human appeal of members of other nationalities. Personal magnetism is, without doubt, a quality largely inborn; and yet the germ of it that is in every nature may be brought to the light and nurtured and cultivated, just as under the horticulturist's skill the wild rose of the prairie finally becomes the gorgeous American Beauty. And the greatest stride toward this end is taken when we have learned to cease repression and then allow our own native, sincere selves to come spontaneously to the surface.

A Thrill in Work

THEN, the one who would achieve greatly must curb the desire "to get there quickly," with us a disease which we might call *Americanitis*. Longfellow knew the pace when he said, "Art is long." The desire for early so-called glory must be curbed and a feeling for conservative success encouraged. The majestic oak is

a product of the centuries; and a great art is the fruit of years of incessant study, toil and sacrifice.

Friends will ask, "Is the reward worth all this effort?

Why, bless your souls, yes! And worth a great deal more than most of us can put into it. For, as Emerson has said: "The reward of a thing well done is to have done it." Just to have done a thing so well that we can be proud of it—is that not happiness enough?

I love my work. I love my audiences. They have been so wonderfully kind to me that there is an immeasurable thrill in spending hours and hours of every day in developing and storing up a riper art to give to them in return. And, after all, just to be able to feel that we are giving of the very best that is in us makes work towards that end become one of the most satisfying games in all the world.

The "Theatrical Sense"

OUR GIRLS are apt to lack the "operatic instinct; and they need, almost first of all, to cultivate this. They need to hear more opera; and when once one has made the decision to undertake a "career," she should seek every possible opportunity to attend such performances. In most parts of Europe people are brought up on opera from childhood. Consequently our young singers who have not had this opportunity require a longer period to get into the routine and the feeling of opera. Their performances are not so convincing as those of singers who have been "fed on opera," after having been born into its atmosphere. The only way to overcome this handicap is by "living in the theater"—by being there for every possible performance and even for rehearsals when the permission can be had.

The age at which a young woman may safely undertake an operatic career will depend largely upon her general mental and physical development. Certainly this would not be before the seventeenth to the nineteenth year. There, first of all, must have been a good general education, for intelligence is one of the absolute essentials on the modern operatic stage. The period when the skillful warbling of a few tunes would satisfy an audience has passed. The operatic singer must now be able to interpret the text and the scene on the stage, with both voice and body, in practically the same manner as the actress on the dramatic stage. This means that there must have been a thorough schooling of the voice, a complete course in dramatic interpretation and acting, and at least some acquaintance with practical stage work. To attempt a career with less than this preparation is but to court disaster, as many instances of the past years will testify.

The Pace That Kills Art

ONE OF THE GREATEST obstacles in the way of success of our young singers in this day is the spirit of haste which urges them to want to get there too quickly. This cannot be too strongly or too often emphasized. Art is a slow growth, no matter what the medium of its expression; and the one who would achieve greatly must be patient and ready to devote years to the cultivation of this tender flower. And this must be done in spite of the feverish haste in the life of our time. Lasting success comes only as a gradual and well-earned achievement.

The desire for fame, no matter at what cost, wrecks many a career. There must be no "burning of the candle at both ends." The singing and interpreting of a great operatic rôle makes demands upon the vitality of the artist, which can be scarcely comprehended by the uninitiated. To withstand this strain it is absolutely necessary that the singer preserve and develop mental, emotional and spiritual vigor. Otherwise, before the evening's performance is finished, there will be a diminution of powers. The audience will sense this; and, right where the singer should be able to rise to her greatest heights, there will be a loss of spontaneity in her art, which means that all her struggles, sacrifices, and hard work will have been for naught, so far as her audience is concerned.

Then there is the danger of a too great desire for material compensation rather than for the achievement of success for success' sake. Let the heart be but set on the doing of a work well, and material rewards will take care of themselves. This law has been so felicitously stated by Emerson that his "The reward of a thing well done is to have done it," is worth the repeating; and the thought has been put even more beautifully, if not more eloquently, by Thomas Tapper in his, "The best reward you ever will get for your labor is the consciousness that you have done it so well that you can be proud of it."

American Study

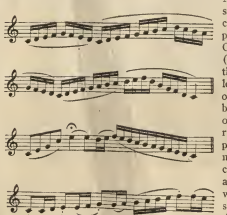
AMERICAN TRAINED singers stand just as big a chance of success as those of any country. Certainly, in my case as with many others, it has been proved that an artist may get just as valuable training in this country as in Europe. While we must be willing to avail ourselves of all the best of the artistic traditions of the older nations, still we have ceased to be bound to any of them, so far as technical training is concerned.

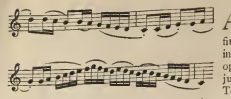
A Singer's Method

AH, THERE IS NOTHING like the *Bel Canto* method of singing. It is the only safe foundation for a singing career. The *Bel Canto* is not only the easiest way of using the voice, thus saving it for a lifetime, but it is also the most natural way of producing tones. In almost any other method, the beautiful line of the singing is lost, because of the declamatory style of tone production which gives results not at all melodious.

People often ask by what means I preserve the freshness and spontaneity of my voice. In the first place, I have to thank the Creator and a fine musical parentage for a reliable throat and vocal organs. The only secret I have for the preservation of what has been given me is that I have been taught a proper method of singing and then practice a proper method of living. The voice is so sensitive, reflecting every variation of our physical and emotional condition, that not to keep the body, the mind, and the soul or emotional instincts all in a normal, healthful condition, is simply suicidal to the singer's ambitions.

After a singing technic is once thoroughly developed, but little exercise of the voice, other than that necessary at rehearsals and in actual public use, is necessary. Just a few "warming up" exercises occasionally to keep the tones flowing smoothly. Here are three exercises that I find to be about all I need.





These vocalizes I generally do in the morning and again before starting at work, that is, before starting to practice or to sing a performance.

The one thing that the singer must never sacrifice is that velvety edge on the tone which charms the senses of the hearer. No matter how dramatic the situation, the tone must never become strident. No matter what the depth of emotion or how violent the passions of the situation, always the tone must remain spontaneous, pure, and responsive, that it may be a medium for the transmission of the emotions of the soul of the singer. Just as soon as strain enters into the tone, just that soon it loses to a large degree its usefulness as a means of moving the one who hears it. And for this reason I seldom practice my vocalizes in full voice. Always one should feel that there is more to give if it were but necessary. There is such inspiration in the feeling that there is still more in reserve.

Strangely enough, this feeling goes right out over the footlights and takes hold of the audience, creating a wonderful confidence in the artist because those out there have that same feeling that there is always a possibility of more to come, that the singer has not reached the limits of her ability to give.

A Foundation Broad and Deep

I CANNOT stress too much the need that the singer has of a good general education. Intelligence, intelligence, and then more intelligence, is all the time needed by the one who would attain the heights in the opera houses of to-day. And it is needed in so many ways. One must be able to cope with almost every possible situation, and sometimes with such as one would not have dreamed of.

Then, when there have been years of careful training of the voice by a conscientious master, there is the study of the operatic rôles, which should be done under the most expert guidance. The one who would train the young singer in this work must be more than a pianist-coach. He must know opera; he must know its traditions; he must know the modern theater; he must know music; he must know history; he must know literature.

While studying these rôles there must be constant training in acting, in stage routine, in stage poise, in everything that will make the singer so completely familiar with the stage and so much the master of herself while there that to be "on the boards" interpreting her rôle will be her "natural way of living."

Get Experience!

AS SOON AS the training has been adequate, the young singer should seek every opportunity for practical experience. No part should be too small to be considered, if it but gives an opportunity to come upon the stage, possibly to sing a phrase, or even but to "page" a principal. One might well afford to enter the chorus (perhaps under an assumed name), just for the experience of living on the stage, of learning the traditions of the various operas, and for the priceless benefit of being able to study intimately the methods of the artists interpreting the leading rôles. Nothing that can help towards the perfecting of one's art can lower her dignity, provided she does it so well that she can be proud of her effort. No part in an artistic performance can belittle the one who does it, if she but do that so well that she has added something to the quality of the artistic whole.

National Problems

AND NOW a few words as to the operatic needs of America. In the first place, we need more opera companies in which our young singers may have the opportunities of developing their talents, just as young singers of Europe may do. To achieve this end, there must be a more general interest in opera awakened in the general public. Fortunately, there are signs that this is beginning slowly to come to pass. But it needs nurturing. Also we need funds created for the developing of more opportunities for young American singers, just as millions are being devoted to the development of great orchestras, in which our young instrumentalists are finding their places beside those imported.

Then we need a great number of local "stock companies" giving opera. With a good conductor, given capable assistants, any community of fifty to a hundred thousand inhabitants ought to be able to organize a good chorus, a capable orchestra, and to furnish singers capable to do at least the minor rôles. Guest artists from the standard companies would be better for the leading rôles. They would bring into the organization the fruits of practical experience, the real opera traditions. They would be an inspiration to the local singers and would create a greater interest in the community than if the organization were entirely home people. These visiting artists need not necessarily be from among a few outstanding individualities. In our great metropolitan companies are many artists of fine capabilities who are mightily interested in the development of our operatic art. These would get something of a thrill out of becoming "guest" artists of these less pretentious companies and would give of the very best they have, because of the opportunity they would be given to develop. And many of them would take a real personal interest in helping these less favored organizations to raise the standards of their performances.

The times now seem rather favorable to the development of opportunities for our young singers. Managers and conductors are no longer tied to a European background for a singer. They have learned that American singers — even entirely American trained, as myself—can stand by those from abroad and fear not.

A Game of "Give Before Taking"

BUT A SINGER must not ask to be heard simply because she is an American. She must be able to do her work just as well as the foreign artist. She must be just as genuinely sincere in her work. The possibilities are here, though much is still to be done in the developing of the opportunities.

Yes, and I must not close without a few words for our fine critics. As a matter of fact, they are inclined to be rather kindly disposed towards the American singers, provided they have the talent and training that justifies their claims for attention. I have known them to drop many a rhetorical flower or kind incentive along the paths of our young artists; and those flowers have sometimes matured into richer harvests.

And now, as a last few words, I would say to our American girls, "Be not afraid!" Be sure, first of all, that you have a real voice, that you have genuine musical talent, and, above all, that your desire for a career is not a mere whim. This desire must be so strong that, whatever the cost in time or effort, it shall be the dynamo that shall thrill you with zeal and keep the fires of ambition burning. Then, with these, if you will but undertake your work with the determination that no honorable sacrifice shall be too great, provided it shall enable you to do your work to the very best of your ability, all of the best things this world has to offer to its chosen artists shall be yours.

Fundamental Art Secrets in Piano Playing

An Interview with the Eminent Virtuoso Pianist

ELLY NEY

Secured Expressly for The Etude by FLORENCE LEONARD

[Elly Ney, famed throughout all European musical centers as one of the leading musical artists of our generation, was born in Germany. Her concert career began at an early age. Her mother was her first teacher, but she is largely self-taught and self-developed. At the age of sixteen she had won the Mendelssohn prize, in the award of which Joachim was one of the judges. She was then studying with one of the best pupils of Clara Schumann, and later she succeeded to the position of this teacher in the Cologne Conservatory. Her first American tour was in 1921. During the Beethoven Centennial, the City of Bonn, birthplace of Beethoven, where the German Government festival was held, conferred upon Mme. Ney an honorary citizenship in recognition of her unexcelled interpretations of Beethoven's music throughout the world, the only instance in which the freedom of any German city has been conferred on a woman. Mme. Ney recently married a Chicago man and makes her home in Chicago while in America.]

"THERE ARE certain fundamental truths about art and the study of art, which remain unchanged, no matter how much our ideals of special interpretation, of tone-making, of programmaking, may vary from day to day.

"These are equally applicable for young people everywhere, in one country as in another. I am glad to try to impart some of these truths to the American young people, who are full of strength and vitality. Yet I feel that the message of music is best conveyed by music itself rather than by words which, after all, are always incomplete in meaning.

The Composer First

"WHETHER we play or whether we listen to music, the *composer* should be the chief idea in our minds. Many people, perhaps most people, at a recital think of the performer—what the performer does. They listen to the instrument or watch for some extraordinary effect, some dazzling feat of technic. But beyond the performer, beyond the instrument itself, there is the composer, the message of music, the thing which should absorb their thoughts. When we stand in awe before the great cathedral at Milan, Cologne, or before Notre Dame in Paris, do we ask, 'Oh, who built this cathedral?' No! We accept it as a great spiritual offering to God and we bow in reverence. So in music we must look for the great spiritual message that is there.

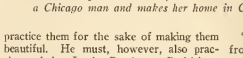
"I like to play a program of one composer only, because I believe that only through hearing a succession of compositions by one master do people really begin to hear what he has to say. We should approach concerts with devotion and reverence to the music we are going to hear. We should be quiet and peaceful to receive a message. How unnatural, almost sacrilegious, one might say, to rush from a subway or a noisy, crowded street, full of material thoughts, into the concert hall and expect, *presto*, to receive a spiritual impression or message.

"It is often true that during the first number of a program the mind of the listener is occupied with the personality of the artist or with the impressions of the day. In the second number it begins to attend to the instrument. In the *third* number it can really fix itself on the music, the composer.

"The student should, above all else, seek to divine the message of the composer. Many students talk and think too much of technical perfection, making technic an end in itself. If they want technic merely they should go in for sports. But if they want *music*, that is a different matter. For the first necessity in music is not technic; it is spiritual response. All the technic in the world will not help one to play a Mozart *Andante* if one has *only* technic. Until one has devotion to every tone which a master like Mozart has written one cannot have *art*. Goethe has said, 'Technic without spiritual understanding can be the worst enemy of art.'

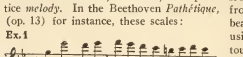
"How shall the student approach his work? How shall he practice? First and always he must seek for inspiration in practicing—or rather he must open his mind and heart to inspiration. Therefore he must practice scales for the sake not merely of *showing them off*. He must practice them for the sake of making them beautiful. He must, however, also practice *melody*. In the Beethoven *Pathétique*, (op. 13) for instance, these scales:

Ex. 1



are not for *scales* merely! They are melody. And this accompaniment:

Ex. 2



is not merely a broken chord. Every note is melodic.

"The child or adult beginner should play, from the first, songs, folk-songs, melodies from the great composers, and play them beautifully, every little phrase with love, using, of course, the right pedaling and touch. Is not this better than to play too many dry exercises without understanding their relations to the melodic construction of the music? If a child studies three or four years of etudes, scales and other exercises, and has not learned to speak the language of music naturally and to play the beautiful melodies of the great masters, what has he gained? This is also true for older players. Is it a pleasure to study twenty hours on the Schubert-Tausig *Morche Militaire* and then be unable to play it because of lack of verve and inspiration? Everyone should play up to the limit of his ability, rather than try in vain to play *beyond* it.

"How many pianists who have studied long and earnestly know the great messages that Beethoven has written in his symphonies, string quartets and other chamber music, and in his sonatas! How much they miss! Take the melody from the slow movement of Beethoven's *Arch-Duke Trio*, one of the most beautiful slow movements in the world! Such music we should be familiar with! There are so many such compositions that students could play and should play. They should also be able to read well enough to play second piano for concertos as well as all chamber music. Thus may they become familiar with the great works and enjoy them, even though they have not the ability to play the concertos themselves. They should learn to accompany the songs of Schubert, Schumann, Brahms and other great writers of song.

"In the choice of music for their pupils, teachers should be altogether judicious. Some of them give pupils poor, cheap music of the day, frequently bordering on the vulgar, because, as they say, 'the pupils like it.' There is so much beautiful music from the classics and the good modern writers, music that pupils would really prefer if teachers would only point out the beauties that are to be found in it. For the great music, the good music, is from the other world. The cheap music never springs from the highest sources.

The Still, Small Voice

"WHEN THE student practices he should practice with inspiration. To practice always slowly, always *forte*, is not practicing *music*. It is not inspired practice! In the first place, such sounds are benumbing to the ear which must always be refreshed, so that it can always be listening and following the characteristic expression of the composition as intended by the composer. His intention may vary from time to time. To make beautiful sounds is not always his chief purpose. For instance, rhythmical proportion and accents played convincingly cannot always produce sounds which are sweet. Composers like Beethoven or Brahms may not have intended at certain moments to be sweet. Therefore, the real divine sweetness is more effective as a contrast in places where it is intended.

"It is plain also that it is not advantageous to practice too long at a time. When the student is tired, when he is not inspired for the music, that is the time to stop. But while he is practicing he should listen for melody. If it is a rapid one, he should begin it slowly, then take it gradually faster and faster, trying with each repetition to make it sound just as perfect as at the first slow playing. If he can do it *slowly*, he can also play it quickly, that is, if he knows how to relax. Technical ability is innate. Nature has given each student a perfect equipment, if he only knows how to use it. But he must let a sonata speak to him in order to find a way to achieve the technic! Technic is not and never will be the alpha and omega of piano playing. Of course it is necessary, but it is but a means to what one is trying to accomplish. Perfect technic can be found in many well constructed mechanical instruments.

"In spite of all this, great pianists must be fine technicians; and by "technic" we mean not only proper tone production, relaxation, use of the fingers and arms,

ELLY NEY

wrists, proper pedaling and endurance but also that greater technic, the technic which has its place in the brain. It is composed of geometry, measuring of the distance and the wise arrangement of various musical symbols. Even this is all only the beginning, for, in addition to technical equipment, a great artist must have unusual intelligence, culture and a wide education in all things musical and literary.

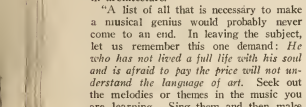
"In regard to humanity, he must have a noble, fine character, feeling, temperament, fantasy and poetry. He must have personal magnetism, that indescribable something that enables an artist to put an entire multitude under a common spell. He must have presence of mind—self-control under most irritating circumstances. He must also be able to awaken the interest of the public and to be able to forget the audience entirely. He must have feeling for form, for style, for good taste. Above all, he must be at all times himself.

Builders of Tone

"THE PIANIST, moreover, must be able to recognize the architecture of music, have a feeling for construction. How I should like to linger on this one point—architecture! So necessary to a great musician and so rarely even mentioned to pupils! Sometimes, when I view a great architectural monument in the form of a cathedral left from the Middle Ages or when I view a great present-day structure, I think how far the music world has to go to attain and learn the great natural laws which have been learned and accepted in architecture.

"A list of all that is necessary to make a musical genius would probably never come to an end. In leaving the subject, let us remember this one demand: *He who has not lived a full life with his soul and is afraid to pay the price will not understand the language of art.* Seek out the melodies or themes in the music you are learning. Sing them and then make them sing to you. For instance, in the cadenza from the Chopin *Nocturne*, F sharp major, the melody of the notes may be heard:

Ex. 3



But how shall we know when we have the composer's message? First we must work, and work hard. We must have learned something, somehow, about that composer. It may be through hearing his music or knowing about his life, his character—probably in both ways. Then as we play we must open our minds and hearts to the meaning of each phrase. This morning I sat in the park for an hour and watched the trees, looking up into their branches and thinking how they stand there, open to all the life-giving influence of sun, rain and air. So we must hold ourselves in readiness to receive the influence of the music, *while we are practicing.* And, finally, if we feel that we have sometimes succeeded in receiving the inspiration when we practice, then we may hope to receive it when we play. Each composer is a different being. Each has a different style, which we must understand and strive to express. For instance, it would never occur to me to play Mozart with big tone, nor, on the other hand, with sharp, short accents. His nature was sweet, but, never sentimental, naïve, not philosophical. But Mozart like Schubert was poor. Both suffered. If we do not feel the wistful sadness beneath their music we cannot play either one. Beethoven had mighty will power, mighty force to overcome the hardships of his existence. Think of the Emperor Concerto! Cosmic, it is like the elemental laws of nature! But Beethoven also had sweetness, a divine sweetness neither naïve, nor sentimental. Chopin and Liszt were also creative geniuses, masters of the piano. It is a mistake, however, to consider Liszt's genius wholly a genius of technic of 'this world.' The secret of their ornamentation is symmetry. They combine the certainty of a classic with the freedom of improvisors. They had great imaginations, great minds, and souls which inspired them to make the trivial become noble. In studying style, the student must be careful about *tempos*. He must not hurry the *tempos*. The *Carnaval* of Schumann, for instance, is often played too quickly. The student must *feel* each passage! He must not try, however, to hasten his own growth too much. This cannot be forced. The years do not matter; the growth is what matters. To play Beethoven takes a whole lifetime. I am always at the beginning! One needs a lifetime to study the *Rondo in A Minor* of Mozart.

"Whenever one tries to bring one's ideas to perfect realization, one always finds some interference, some hindrance. But if, after a lapse of time, one makes another attempt, it is discovered that this delay has been beneficial. For the roots have struck deeper, and one is therefore nearer to perfect flowering of one's idea. A lifetime is not too long for such growth! Therefore, the student must not try to force his development. For in doing so he will hinder rather than help, since too great activity interferes with the power to receive.

"If the student thinks what effect he is making he cannot *create*. He must be so 'objective,' so lost in the composition that he 'vanishes.' His ego vanishes. Then he *can* create. I am a great admirer of some sayings of Nietzche: 'First and foremost, in every kind and degree of Art, it is requisite that the subjective be put aside, the ego must be dissolved, the individual will must be silent. The will and the individual seeking its egoistic aims is an enemy of art, not the source, the creator of art. But in as far as one is an artist, he is freed from his individual will. He becomes a medium through which the real subject comes into existence.' And again, 'The person must be subordinated to the idea.'

"To sum them up, then, I would say to the student, *Try to become a fine human being; try to live right. Choose the best music. Go to this music with the deepest reverence. Do not make display of technic, for every note must speak, every finger that you move must be inspired, every tone must be alive.*

"Playing thus, with devotion to each phrase, one may hope to come into touch with the spirit of the great masters."

SELF-TEST QUESTIONS ON MME. NEY'S ARTICLE

1. *Why is a program of all one composer particularly beneficial?*
2. *Why is loud practicing harmful?*
3. *List seven necessary attributes of a musician.*
4. *Characterize Beethoven, Schumann, Chopin.*
5. *What effect on the musician has a forced development?*

"It is certainly no exaggeration to say that . . . for most people, for most cultured musicians even, the whole of music is represented by a bare handful of names, and our concert programmes are practically confined to the merest fraction of the world's masterpieces."—CECIL GRAY.

Musicians of the Month

By ALETHA M. BONNER

November

Day

1—VINCENZO BELLINI (bel-lee'nee), b. Catania, Sicily, 1801; d. Puteaux, near Paris, France, September 24, 1835. One of the important national composers of opera. "La Sonnambula" and "Norma" are two of his best known scores.

2—KARL DITTERSDORF (original name Ditters), b. Vienna, Austria, 1739; d. near Neuhaus, October 24, 1799. Distinguished both as violinist and composer. In the latter field of endeavor especially esteemed for his German national operas.

3—GEORG JULIUS R. HECKMANN, b. Mannheim, Germany, 1848; d. Glasgow, Scotland, November 29, 1891. A gifted violinist and conductor. Founder and leader of the famous "Heckmann Quartet."

4—KARL TAUSIG (tow'zikh), b. Warsaw, Poland, 1841; d. Leipzig, Germany, July 17, 1871. One of the most remarkable pianists in point of technical feats. Composed piano etudes and studies.

5—CLARENCE EUGENE WHITEHILL, b. Marengo, Iowa, 1871. A dramatic bass whose greatest reputation rests in Wagnerian rôles. A present-day artist of highest rank.

6—JOHN PHILIP SOUSA, b. Washington, D. C., 1854. Distinguished bandmaster and the founder of the well-known organization bearing his name, which has made tours to all parts of the world. Through highly-specialized composition he has gained the name of "March King."

6—IGNAZ JAN PADEREWSKI (een-yas yahn pad-reff'skee), b. Kurylowka, Podolia, Poland. Master pianovirtuoso of international fame. A composer of importance in many forms; a distinguished statesman.

7—FRANZ EKKEL, b. Békés Gyula, Hungary, 1810; d. Pest, June 15, 1893. The creator of national Hungarian operas and other representative music.

8—LOUISA KIRKBY LUNN, b. Manchester, England, 1873. One of Britain's brilliant singers, with a contralto voice of richest tone-quality.

9—ANTON KRAUSE (krou-ze), b. Geithain, Germany, 1834; d. Dresden, January 31, 1907. Pianist, conductor and composer of a number of instructive piano pieces, also orchestral works and songs.

10—MARTIN LUTHER, b. Eisleben, Germany, 1483; d. there February 18, 1546. The great religious reformer whose reconstructive force extended to the hymns and other musical services of the Church, leading to important results. He wrote some thirty-six chorales.

11—LOUIS BERTRAND CASTEL (kas-tel), b. Montpelier, France, 1688; d. Paris, January 11, 1757. Jesuit theorist and musical scientist who sought to establish relationship between color and sound.

12—ALEXANDER P. BORODIN (bo'ro-deen), b. St. Petersburg (Leningrad), Russia, 1834: d. there, February 28, 1887. A composer of vital musical influence, being an exponent of independence in national musical expression.

Day

13—GEORGE WHITEFIELD CHADWICK, b. Lowell, Massachusetts, 1854. Organist, eminent music pedagogue and a leading and impressive composer of the present day.

14—JAMES FRANCIS COOKE, b. Bay City, Michigan, 1875. Distinguished editor and writer, and the composer of many excellent piano pieces and songs. The author of reference works and general music literature.

15—WILLIAM HORSLEY, b. London, England, 1774; d. there, June 12, 1858. Organist and composer of note. Among his published writings, his collection of glees stands out prominently.

16—RODOLPHE KREUTZER (kroi-tser), b. Versailles, France, 1766; d. Geneva, Italy, January 6, 1831. The violinist to whom Beethoven dedicated the *Kreutzer Sonata*. Composer of many masterly etudes.

17—AUGUST WILHELM AMBROS (ahmbros), b. Mauth, near Prague, Bohemia (Czecho-Slovakia). 1816; d. Vienna, Austria, June 28, 1876. Historian, critic and composer of national music. An outstanding writer of his day.

18—SIR HENRY ROWLEY BISHOP, Mus. D., b. London, England, 1786; d. there, April 30, 1855. A dramatic composer of originality. His musical setting to John Howard Payne's immortal lines, *Home, Sweet Home*, is world-loved.

19—FRIEDRICH WILHEIM ZACHAU (tsakh'ow), b. Leipzig, Germany. 1663; d. Halle, August 14, 1712. Composer and the master-teacher of Handel. His works include Italian as well as German national music.

20—DANIEL GREGORY MASON, b. Brookline, Massachusetts, 1873. A forceful author, lecturer and critic; also a composer of consequence. Professor Mason is a grandson of the eminent Lowell Mason.

21—ARTHUR GORING THOMAS, b. Ratton Park, Sussex, England, 1851; d. London, March 20, 1892. An opera composer; also a writer of choral odes, duets and orchestral music.

22—CECIL JAMES SHARP, b. London, England, 1859; d. there, June 22, 1924. Organist, writer and collector of national folk-songs. Also author of important works on this subject.

23—MANUEL DE FALLA, b. Cadiz, Spain, 1876. A composer of stage works and other forms. His writings possess marked individuality and sincerity of expression so characteristic of Spanish art.

24—LILLI LEHMANN (lay-mahn), b. Würzburg, Germany, 1848; d. Berlin, May 17, 1929. Dramatic soprano and famous teacher of many distinguished pupils. She early established an important place among the great mistresses of song.

25—ETHELBERT WOODBRIDGE NEVIN, b. Edgeworth, Pennsylvania, 1862; d New Haven, Connecticut, February 17, 1901. A gifted composer of piano pieces and songs of lyric beauty. His varied compositions have gained world-wide favor.

(*Continued on page 860*)

CÉCILE CHAMINADE
Eminent Composer

TERESA CARREÑO
Virtuoso Pianist

ADELINA PATTI
World Famous Prima Donna

MAUD POWELL
Virtuoso Violinist

DR. FRANCES E. CLARKE
Distinguished Musical Educator

Notable Musical Women

By EDGAR A. BARRELL

PART I

"Kind Reader, forbear," began the Elizabethan introduction to literary publications, in which the publisher apologized for his shortcomings. Imagine, therefore, kind reader, the restrictions which have circumvented the preparation of this list. If any prominent name has been omitted, it merely indicates that our staff was unable to secure, up to the time of this publication, sufficient authentic data about this individual. Along with this, we have learned the wisdom of not publishing the birth dates of ladies, except in rare instances.

A

CLARA BARNES ABBOTT: distinguished musical organizer. Long a First Vice-president of the National Federation of Music Clubs and Chairman of Music of the General Federation of Women's Clubs. Founder and Director of the Philadelphia Music League, which merged into the Municipal Bureau of Music of the City of Philadelphia. As chief of this bureau she became the first woman to hold such position and is working to make this department an example for other cities to follow.

EMMA ABBOTT: b. Chicago, Illinois, in 1850; d. Salt Lake City, 1891. A dramatic soprano highly successful in opera.

BESSIE ABOTT: b. Riverside, New York, in 1878; d. New York City, 1919. She sang in opera in Europe and America.

AINO ACKTÉ: b. Helsingfors, Finland. Opera singer, especially interested in the advancement of Finnish music.

CARRIE B. ADAMS: b. Oxford, Ohio. Teacher, conductor and composer. Active in organizing musical societies in Indiana.

MRS. CROSBY ADAMS: b. Niagara Falls, New York. Pianist, teacher and composer. Has compiled many volumes of graded piano studies. Her "Christmas Time Songs and Carols" are especially noteworthy.

MARIA AGNESI: b. Milan, Italy, 1724, and d. 1786. She was an exceptional pianist.

EMMA ALBANI: b. near Montreal in 1852. An operatic soprano of distinction, she retired in 1906.

MARIETTA ALBONI: celebrated contralto, b. Cesena, Italy, in 1823; d. at Villa d' Avray, France, 1894. Immensely successful in opera: her voice is said to have rivaled that of Jenny Lind.

FRANCES ALDA: lyric soprano, b. Christchurch, New Zealand. She has created many rôles, among them *Louise* in the opera of the same name. Distinguished by a very musicianly style.

FRANCES ALLITSEN: b. London in 1849 and d. in 1912. She was a composer of famous songs, such as *The Lord is My Light* and *A Psalm of Thanksgiving*.

ANNA AMALIE (Princess): was the sister of Frederick the Great. b. 1723 and d. 1787. She composed chorales and other works.

LUCY ANDERSON: b. Bath, England, in 1790 and d. London, 1878. She was a skilful pianist, and teacher of Queen Victoria and of the latter's children.

HELEN J. ANDRUS: b. Poughkeepsie, New York. Composer of cantatas, organ pieces and songs, and director of choirs. d. 1927.

ADELINE CAROLA APPELTON: b. Waverly, Ohio. She has written an opera, as well as many songs.

YELLI D' ARÁNYI: b. Budapest, Hungary. Famous violinist, introducing novelties by Bartók.

MRS. E. L. ASHFORD: b. Delaware, Ohio. Composer of songs, anthems and organ pieces which are widely popular.

MARTHA ATWOOD: b. Cape Cod, Massachusetts. Operatic and concert soprano. She has been a member of the Metropolitan Opera Company for several years.

ADELE AUS DER OHE: b. Hanover, Germany, 1864. A noted pianist and composer, trained by Kullak and Liszt. She made many tours of America.

FLORENCE AUSTRAL: b. Melbourne, Australia. Her first appearances in opera were at Covent Garden Opera House, London. In America she is well liked in both opera and oratorio. Her American début occurred in Cincinnati, Ohio, 1925. Her name is actually Florence Mary Wilson, the name "Austral" being a derivative of that of her native land.

FLORENCE AYLWARD: b. Sussex, England, 1862. Composer of well-known songs.

B

AGATHA BACKER-GRÖNDAHL: b. Holmestrand, Norway, in 1847; d. near Oslo, 1907. She gave an internationally famous pianist, composer and writer.

THEKLA BADARZEWSKA: b. Poland, 1838, and d. there in 1862. She composed many much-liked piano pieces, especially the *Maiden's Prayer*.

FRANCES DE VILLA BALL: b. Schenevus, New York. Pianist, teacher and composer.

FLORENCE O'SWELL BARBOUR: b. Providence, Rhode Island. Pianist, and composer of piano pieces and songs, including the suites, "Venice," "A Day in Arcady," and "All in a Garden Fair," sets of "Forest Sketches," "Nature Pieces," *Reverie* for strings and piano, many song-groups, anthems and women's choruses.

MRS. CHARLES BARNARD: b. London, England, 1830, and d. Dover, 1869. Composer of popular songs, written under the name of "Claribel."

ZILPHA BARNES-WOOD: b. Killbuck, Ohio. She is a conductor, composer and teacher.

ALICE BARNETT: b. Lewiston, Illinois. Composer and teacher.

MARIA BARRIENTOS: b. Barcelona, Spain, in 1885. She was a student at the Barcelona Conservatory, and made her début in 1899 at Barcelona and in 1900 at La Scala, Milan. After singing in Europe and South America till 1913, she came to the Metropolitan Opera Company, New York City.

VERA BARSTOW: b. Celina, Ohio. She was educated musically in this country and in Vienna. Concert violinist.

BERTHA BAUR: a leading educator and a profound musician, who has accomplished much in the field of musical pedagogy. Successor of her sister as president of the Cincinnati Conservatory of Music.

CLARA BAUR: b. Würtemberg, Germany, and d. Cincinnati, 1912. She was the founder of the Cincinnati Conservatory of Music.

EMILIE FRANCES BAUER: b. at Walla Walla, Washington; critic and writer; d. 1926.

MARION BAUER: b. Walla Walla, Washington. Composer of string quartets, songs and piano pieces. Co-author with Ethel Peyser of "How Music Grew."

MATHILDE BAUERMEISTER: b. Hamburg, Germany, in 1849 and d. in 1926. She was a famous opera singer, co-artist with such stars as Minnie Hauk and Patti.

MRS. H. H. A. BEACH: b. Henniker, New Hampshire. As one of America's foremost composers, she has written symphonies, a mass, songs and piano pieces. She has engaged in concert work extensively as pianist, has played with leading orchestras, and has been the recipient of many distinguished honors.

ISABELLA BEATON: b. Grinnell, Iowa. She studied with Boise, Berthelier and Moerkowski. Concert pianist, composer and educator.

KATE EMIL BEHNKE: b. London, England. Composer, lecturer and teacher.

GEMMA BELLINCIONI: b. Monza, Milan Italy. First appearance as a child at the age of six. She has sung in nearly all the great opera houses of the world.

MARIE BIGOT: b. Kolmar, Upper Alsatia, 1786, and d. Paris, 1820. During years spent in Vienna, her artistry as a pianist won the praise and friendship of Haydn and Beethoven. She gave lessons to Mendelssohn in 1816, in Paris.

ANNE MATHILDE BILBRO: h. Tuskegee, Alabama, but has lived for some years in Columbus, Georgia. Her operettas, educational books and piano pieces, are renowned. She is at once a teacher, writer and composer.

DOROTHY GAYNOR BLAKE: b. St. Joseph, Missouri, the daughter of the noted composer, Jessie L. Gaynor. Herself a composer, she has done much to advance the teaching of music to children.

LILLIAN BLAUVELT: b. Brooklyn, New York. While active in opera, she received a medal from King Edward VII in 1902 and the order of St. Cecilia, at Rome, the year before.

ISABELLE McKEE BLOCH: h. McKee Settlement, Iowa. Pianist and composer. She has toured Japan in the interests of occidental art-music.

CARRIE JACOBS BOND: h. Janesville, Wisconsin, and studied music with Bischoff, the famous blind teacher, and others. Her songs are everywhere loved, and she has been well called "the Riley of the Music World." Her most famous songs are *A Perfect Day* and *I Love You Truly*.

LUCREZIA BORI: b. Valencia, Spain. A famous singer, she has been for fifteen years one of the leading sopranos at the Metropolitan Opera.

LILI BOULANGER: h. Paris, France, 1893, and d. at Mézy, 1918. Her compositions for orchestra, for chorus and for various solo instruments, are notable for their originality and vigorous style.

NADIA BOULANGER: b. Paris, France, 1887. She is one of the most distinguished teachers, organists and composers in her country, and a sister of Lili Boulanger.

MRS. NOAH BRANDT: noted California pianist, writer and teacher. Among her many pupils was her own daughter, Enid Brandt, whose youthful recitals in this country and abroad were so successful.

GENA BRANSCOMBE: b. Picton, Ontario, Canada. She has specialized chiefly as a composer of songs, then for solo instruments and orchestra, as well as conductor.

KARIN BRANZELL: Swedish contralto, h. Stockholm. She has sung in opera in Sweden, as Minnie Hauk and Patti. America and elsewhere. She is now a leading contralto in the Metropolitan Opera Company.

SOPHIE BRASLAU: b. New York City, New York. She is one of the leading contemporary operatic contraltos. For many years she was a member of the Metropolitan Opera Company.

MARIE BREMAI: b. Liverpool, England, 1856, and d. in Manchester, 1925. She was one of the most noted Wagnerian singers; also became prominent as a teacher of voice.

LUCIENNE BRÉVAL: b. Berlin, Germany. For about thirty years she was a member of the Paris Opera, where her dramatic soprano voice was very popular. She toured America in 1901.

CORA S. BRIGGS: b. Maine; composer of sacred and secular songs.

DORA BRIGHT: b. Sheffield, England. She is a renowned pianist, has toured with success, and is a composer of works in the larger forms.

MINNA BRINKMAN: b. Osterwieck, Germany, 1831. Composer of light salon music for piano.

MLLE. BRISSON: b. Paris, France, 1783; a composer widely popular in her day.

HARRIETTE BROWER: b. Albany, New York, 1869, and d. New York City, 1926. She was a pianist, teacher, lecturer and writer.

MARY HELEN BROWN: b. Buffalo, New York. She has written many excellent songs and operettas.

L. A. BUGBEE: b. America; d. 1917. Composer of children's pieces and studies which have attained wide popularity.

NATALIE CURTIS BURLIN: b. New York City, New York, and d. 1921. Specialist in Indian music and folk lore.

KATHERINE BURROWES: b. Kingston, Ontario, Canada. She is a composer, pianist and teacher, and is author of a "Course of Music Study for Children."

DAME CLARA BUTT: b. Southwick, Sussex, England. One of the foremost English contraltos, now retired.

C

HARRIETTE CADY: b. New York City and is a pianist, composer and teacher. She was a pupil of Leschetizky.

MME. CHARLES CAHIER: h. Nashville, Tennessee, and received her musical training in this country and in France. Has sung in opera here and abroad, and has received important decorations and other honors. Also prominent as teacher.

EMMA CALVÉ: b. Décazeville, France. One of the greatest exponents of the rôle of *Carmen* in the history of that opera. She has now retired. Her autobiography, "My Life," makes excellent reading.

MARGUERITE CANAL: French composer. She won the *Grand Prix de Rome* in 1920, by unanimous vote. At present she is a professor at the Paris Conservatoire, where formerly she was a student.

MARTA CANALES: Chilean violinist and composer. Her works are as yet little known in the United States.

EMMA CARELLI: b. Naples, Italy. She is an operatic soprano and created the title rôle in Richard Strauss' "Elektra" in Italy. She retired from the operatic stage in 1912.

LADY HENRY CARRE: b. England. Composer of music to Longfellow's poem, "The Bridge." She has also composed many other excellent songs.

MARY TURNER CARMICHAEL: b. Hillsborough, England. She is the composer of the operetta, "The Snow Queen," and many songs and piano pieces.

ROSE CARON: b. Monerville, France, in 1857. A noted dramatic soprano, she sang at the Paris Grand Opera many years. In 1902 she was appointed Professor of Singing at the Conservatoire.

TERESA CARREÑO: b. Caracas, Venezuela, in 1853, and d. in New York City, 1917. She was an eminent concert pianist and composer. As a young girl she played all through Europe, after making her début in Paris in 1866. Later she studied with Rubinstein. Her versatility was remarkable. It is recorded that she sang with success the part of the *Queen* in "Les Huguenots" at only four days' notice. She was also an efficient conductor.

MARIA CARRERAS: b. Rome, Italy. Distinguished pianist, who has appeared with the leading orchestras of Europe with immense acclaim. Her American début was in 1923.

ANNIE LOUISE CARY: b. 1842, at Wayne, Maine, and d. Norwalk, Connecticut, in 1921. She was a famous concert and operatic contralto.

ANNA CASE: b, Clinton, New Jersey. From 1909 to 1916 she was a member of the Metropolitan Opera Company. Since 1916 she has devoted all her time to concert work. She has also composed several songs.

AMY CASTLES: noted Australian soprano. Her debut occurred in London, 1902.

ANGELICA CATALANI: b, Sinigaglia, Italy, 1780; d, Paris, France, 1849. One of the most renowned operatic sopranos of her time, and famed for her *bravura* style.

LINA CAVALIERI: b, Viterlo, Italy. She was popular as an operatic soprano, particularly in America. Now retired, she lives in Paris.

CÉCILE CHAMINADE: b, Paris, France, in 1861. Eminent composer and pianist. The French government accorded her the title of *Chevalière* of the Legion of Honor, the first instance where a woman composer has been so honored. She has written a symphony, songs, the ballet "Callirhoé," and so forth, but it is by her many and charming piano pieces that she is best known.

MARY WOOD CHASE: b, Brooklyn, New York. She is a pianist and educator, and author of numerous articles for musical magazines.

KITTY CHEATHAM: b, Nashville, Tennessee. She is a compiler and transcriber of folk songs, especially Negro songs, of which she has given many recitals.

KATE CHITTENDEN: b, Hamilton, Ontario, Canada, in 1856. She is a pianist, organist, composer and teacher. She is a charter member of the American Guild of Organists.

RENÉE CHEMET: b, Paris, France. Celebrated violinist; pupil of Berthelier. She has toured extensively, and has made many excellent recordings.

MRS. FRANCES E. CLARK: director of the Educational Department of the Victor Talking Machine Company. She has been awarded the honorary degree of Doctor of Music by Temple University in Philadelphia. Was formerly supervisor of music at Milwaukee.

MARY GAIL CLARKE: b, Berlin, Germany, of American parents. She is composer of music for children.

REBECCA CLARKE: b, Harrow, England. An excellent viola player and composer. Her viola sonata and her trio for piano, violin and 'cello are works of importance, as well as her songs.

JULIA CLAUSSEN: b, Stockholm, Sweden. She is an operatic contralto with thirty rôles in her repertoire. She is as popular in America as abroad; a member of the Metropolitan Opera Company.

CLARA CLEMENS-GABRILOWITSCH: b, Elmira, New York, the daughter of Samuel Clemens ("Mark Twain"). She married the conductor and pianist, Ossip Gabrilowitsch, in 1909, and is known as a concert singer.

MRS. HENRY CLOUGH-LEIGHTER (Grace Marschal-Loepke): b, Nineveh, Indiana. She is a pupil of her husband, the composer and teacher, Henry Clough-Leighter. She has composed extensively for both piano and voice.

HARRIET COHEN: b, in London, England. Excellent pianist, specializing in performances of the works of Arnold Bax.

BELLE COLE: b, Chautauqua, New York; d, London, England, 1905. Famous concert contralto, who made world tours.

ILRIC COLE: Composer of works in the large and small forms.

ELVIRA COLONNESE: b, Naples, Italy. She is a famous opera singer; her favorite rôle is *Desdemona* in Verdi's "Otello." She founded the *Academia Magistral* of singing in Buenos Ayres, Argentina.

ELIZABETH SPRAGUE COOLIDGE: founder in 1918 of the Berkshire Festivals of Chamber Music. These were held in Pittsfield, Massachusetts, for some years, but are now held in Washington, D. C. She also provides an annual prize of $1000 for a chamber music composition.

LAURA REMICK COPP: b, Lodi, Illinois. She is a pianist, teacher and author of many articles on musical subjects.

AUGUSTA COTTLOW: b, Shelbyville, Illinois. A concert pianist and pupil of Busoni, she has played with the Boston Symphony Orchestra and other important orchestras of this country and in Europe.

MARCELLA CRAFT: b, Indianapolis, Indiana. She is a noted operatic and concert soprano; trained in this country and in Italy.

HELEN L. CRAMM: b, Pembroke, New Hampshire. She is highly successful as a teacher, conductor and composer. Her educational pieces for piano are known and used everywhere. Miss Cramm was one of the co-authors of the new and original piano method for beginners called "Music Play Every Day" and "Happy Days at Music Play."

REBEKH CRAWFORD: b, Middletown, New Jersey. She is a prominent teacher of piano; taught in Brooklyn, 1872—1911. She possesses a very large collection of music pictures covering five centuries.

MARIE CROSBY: composer and teacher. She was a pupil of Dunham, Krehbiel, Goetschius and Philipp.

ADA CROSSLEY: b, Tarravillé, Gippsland, Australia. She made her London debut in 1895, displaying a contralto voice of extreme beauty, and quickly became a favorite with the English audiences.

MARY BRADFORD CROWNINSHIELD: composer of songs, chiefly sacred, and church music. Her song "*There is a Land Mine Eye Hath Seen*," has been popular with singers ever since its first publication.

JULIA CULP: b, at Groningen, Holland. She is a remarkable contralto, specializing in song recitals. She is greatly liked in America, as an authoritative *lieder* singer.

PEARL CURRAN: b, Denver, Colorado, and now resides in Pelham Heights, New York. She is the composer of delightful songs.

EMILIE CHRISTINA CURTIS: b, Boston, Massachusetts. Composer of rote songs for children and author of books on the child's voice.

VERA CURTIS: b, Stratford, Connecticut. Operatic and concert soprano. For several years she was a member of the Metropolitan Opera Company.

MRS. A. J. CURWEN: b, Dublin, Ireland, in 1845, and d, 1906. She was an authority on musical pedagogy.

D

HELEN DALLAM: b, Illinois. She has received the degree of Doctor of Music, and is known as a composer, particularly for piano and violin.

MABEL WHEELER DANIELS: b, Swampscott, Massachusetts. Composer of successful songs and part-songs, and author of "The American Girl in Munich—Impressions of a Music Student."

EVA DELL'AQUA: Italian song composer of importance; the daughter of the painter, Cesare Dell'Aqua. The family long resided in Brussels, Belgium. Her song *Villanelle* is a favorite with recitalists.

FRANCES DENSMORE: b, Red Wing, Minnesota. Musicologist and authority on Indian music. On the latter subject she has written extensively.

EMMY DESTINN: b, Prague. One of the greatest of dramatic sopranos; she has created several important operatic rôles. She is also a dramatist and a poet. Since the World War she is known as Emmy Destinnova.

ETHEL A. DICK: b, England; a composer of songs and piano pieces.

ELLEN DICKSON: b, Woolwich, England, 1819, and d, Lyndhurst, 1878. Using the genname "Dictors," she composed a large number of songs which were popular in their day.

ANGELA DILLER: b, Brooklyn, New York. She is a teacher of theory, and composer-author of piano educational material.

FANNIE C. DILLON: b, Denver, Colorado. Composer, pianist and teacher.

PAULINE DONA: b, Montreal, Canada. She is an operatic soprano, popular on the continent, especially in Russia.

G. S. DUFF, song composer and author of the "Story of C Major," a little work on harmony for children.

CARRE LOUISE DUNNING: noted educator, author of a system of piano study for beginners; contributor to musical magazines. Died, 1929.

THEODORA DUTTON: b, Springfield, Massachusetts. Her compositions are piano, violin and voice, especially her piano "teaching pieces," are widely used.

CLAIRE DUX: b, Bydoszcz, Poland; operatic and concert soprano of distinction.

E

EMMA EAMES: b, Shanghai, China, in 1867, of American parents. She reaped tremendous triumphs in opera in England, France and America. Frequently cast with the famous de Reszke brothers, she retired several years ago.

FLORENCE EASTON: b, Middlesboro, Yorkshire, England. She sang in opera in Berlin and Hamburg for several years, but since 1915 has appeared almost exclusively with the Metropolitan Opera Company of New York, and had the distinction of creating the rôle of *Aelfrida* in Deems Taylor's American opera, "The King's Henchman."

AMELIA VON ENDE: b, Warsaw, Poland, in 1856. Pianist, teacher, lecturer and writer.

BIRGIT ENGELL: b, Berlin, Germany. Opera singer of note who has toured in Europe and elsewhere.

MAE-AILEEN ERB: b, Pine Grove, Pennsylvania, but has lived for some years in Philadelphia. Her educational piano pieces are unusually successful.

ANNETTE ESSIPOFF: b, Leningrad, Russia, in 1851, and d, in that city, 1914. She was a noted pianist, and during the last twenty years of her life a member of the faculty of the Leningrad Conservatory.

JANE VAN ETTEN: b, St. Paul, Minnesota. Composer of songs and of the romantic opera, "Guido Ferranti." In 1926 the American Opera Society of Chicago awarded her the David Bispham medal.

F

ADILA FACHIRI: b, Budapest, Hungary. She is an exceptional concert violinist, trained by Hubay and by her great-uncle, the renowned Joseph Joachim.

MARGARET FAIRLESS: b, Newcastle-on-Tyne, England. A pupil of Ševeik, she made her debut as a violinist at Royal Albert Hall, London.

GERALDINE FARRAR: b, Melrose, Massachusetts, internationally famed opera singer and actress. Her teachers abroad were Trabadello (Paris) and Lilli Lehmann (Berlin). It was in the rôle of *Marguerite* in "Faust" that she made her début, at the Royal Opera, of Berlin in 1901. Farrar has sung in all the great cities of the world, and has appeared in a multitude of operatic performances. She "starred" in the motion picture version of "Carmen," and has produced an interesting autobiography.

AMY FAY: b, Bayou Goula, Louisiana, in 1844. She studied piano with Tausig, Kullak, Deppe and Liszt. Her book, "Music Study in Germany," has been popular ever since its first appearance and has been translated into both German and French. A skilled concert pianist, she combined her recitals with talks on the music played, calling the whole, "Piano Conversations."

PHYLLIS FERGUS: composer of delightful songs and musical recitations. b, Chicago, Illinois. Studied music in that city and at Smith College, Northampton, Massachusetts.

CARLOTTA FERRARI: composer; b, in Lodi, Italy, 1837, and d, in Bologna, 1907. Among her most successful operas were "Ugo" and "Sofia." She studied at the Milan Conservatory.

MARY CHAPPELL FISHER: b, Auburn, New York. Church and concert organist.

ANNA FITZIU: b, Virginia. Celebrated concert and operatic star. Created rôle of *Rosario* in Granados' opera "Goyescas."

ALICE CUNNINGHAM FLETCHER: b, Boston, Massachusetts, in 1845. An authority on Indian life and Indian music, she wrote many valuable books on these subjects. She died in Washington, D. C., 1923.

(*Continued on page 863*)

Blessed is the Musical Woman

By Mrs. Edgar Stillman Kelley

[Mrs. Edgar Stillman Kelley, wife of one of America's foremost composers and at the present time President of The National Federation of Music Clubs, was in her early years an outstanding Pacific Coast pianist. In California she was well known as Jessie Mabel Gregg, having made her début, with the San Francisco Symphony Orchestra, when she played concertos by both Liszt and Chopin at her first public appearance. Miss Gregg was first a student of Louis Lisser of San Francisco, then of William Mason and Xaver Scharwenka in New York, and in more recent years studied in Berlin with Ignaz Friedmann.

Since 1918, Mrs. Kelley has been Director of Music at Western College, Oxford, Ohio, and teacher and lecturer at the Cincinnati Conservatory of Music. She is also an honorary member of many musical organizations.

While the above record gives evidence of Mrs. Kelley's professional relation to the art of tones, she has also, as President of The National Federation of Music Clubs, been closely associated with music club members in all parts of the country, mingling freely with amateurs as well as laymen.]

Blessed is the woman whose vocation leads her into the company of the great masters of music of all ages!

Had I my life to live over again, I would surely choose the performance and teaching of music as my vocation.

The cultural background and the training necessary to develop even the modest musician insure a life of intellectual delight and spiritual elevation. What teacher can come out of her studio, after touching the hem of Beethoven's garment during the elucidation of even his simpler works, without being uplifted and refreshed. Someone has said "Blessed be drudgery!" but I find no drudgery in the life of an earnest musician. Work, there is—yes—and then more work,, with sometimes fatigue and temporary discouragement. But can any vocation be named in which these negative qualities are not to be found?

The radio and other reproducing instruments may change the methods of concert giving; but, on the other hand, they increase the opportunity for the study of music, which in the end will draw all human beings into its magnetic circle, quickening the imaginations and intensifying the experiences of all. Someone has said that "music is to life what heat is to chemistry."

Our only danger is that the study of music may lag, thus lowering our standards and flooding the earth with the mediocre and the vulgar.

Music, the last of the arts to be developed, came into existence for the purpose of enabling man to celebrate the highest emotions of which he is capable; and, until another art is evolved which will link him more closely to the spaceless universe, music will continue to live.

The almost universal inclusion of music in the curricula of all schools and colleges, with increasing emphasis upon the study of the higher forms, together with greater opportunity for the practice of applied music, opens an ever growing field to the educator.

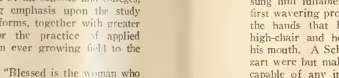
Again I say, "Blessed is the woman who has chosen music as her life work!"

Troublesome Rhythms

By Charles Knetzger

What piano pupil who has persevered long enough to attempt the Polonaises of Chopin has not found their rhythmic difficulties a stumbling block? Take, for example, measure 9 from *Polonaise in C# Minor*, Op. 26, No. 1:

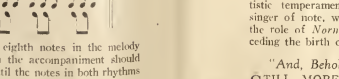
Ex. 1



The triplet on beat *one* is often rendered as four sixteenth notes, and the happy-go-lucky pupil is well satisfied with his achievement.

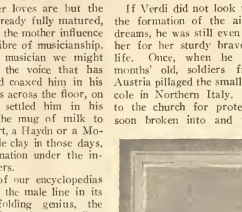
Measure 11 from the same Polonaise:

Ex. 2

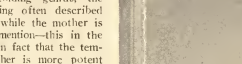


is also often played as if there were four sixteenth notes instead of the triplet group, the second note of the bass taking the place of the third sixteenth in the treble, for which a convenient gap is made.

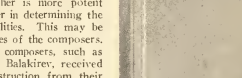
The following method for practice is suggested: the notes occurring on beat one of measure nine may be used or any single note on the piano:



Then alternate the right with the left;



Finally play the two together:



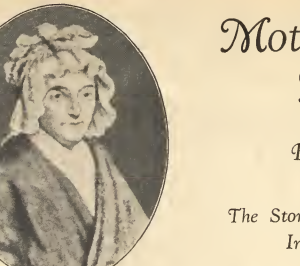
These three eighth notes in the melody against two in the accompaniment should be practiced until the notes in both rhythms are perfectly smooth and even in time value. There should be not the slightest break in the rhythm, the right hand being perfectly independent of the left. Only then will the real beauty of these passages become apparent.

"All the great composers of the past have been men, and until the boys and then the men, include music as part of their normal life, we shall never, except by accident, have great native composers. The secret of making America a really musical nation is to have the children singing and playing with their normal recreation. When this has happened, then the next generation will produce American music."—Henry S. Drinker.

Mothers of Great Musicians

By Hope Stoddard

The Story of the Women Who Have Influenced Great Masters in Their Youth



THE MOTHER OF BEETHOVEN

THE MOTHER OF MOZART

THE IDEAL of Motherhood still exists. And certain it is that in maternal sympathy and exhortation most musicians have found their chief inspiration. Their later loves are but the flowering of genius already fully matured, the bloom itself, while the mother influence is the very root and fibre of musicianship. Thus, to "explain" a musician we might do well to focus on the voice that has sung him lullabies and coaxed him in his first wavering progress across the floor, on the hands that have settled him in his high-chair and held the mug of milk to his mouth. A Schubert, a Haydn or a Mozart were but malleable clay in those days, capable of any information under the influence of their mothers.

It is the tendency of our encyclopedias and histories to stress the male line in its influence on the unfolding genius, the father's ancestors being often described for generations back while the mother is left with scarcely a mention—this in the face of the well-known fact that the temperament of the mother is more potent than that of the father in determining the son's emotional capabilities. This may be seen plainly in the lives of the composers.

Many of the great composers, such as Rubinstein, Grieg and Balakirev, received their first musical instruction from their mothers who were themselves accomplished musicians. Carl Maria von Weber's mother, Genoveva, was engaged as a singer at the theater under Goethe's direction and appeared on June 16th as *Constanze* in Mozart's "Entfuhrung." Wieniawski's great musical talent showed itself so very early that his mother, a sister of the pianist, Ed. Wolff, took him at the age of eight to Paris, when he entered the Conservatoire and was soon allowed to join Massart's class. The mother of Patti showed a decided strain of the artistic temperament, she being an opera singer of note, who, by the way, sang in the rôle of *Norma* on the afternoon preceding the birth of her daughter, Adelina.

"And, Behold, in a Dream—"

STILL MORE romantic is the role which Paganini's mother played in instilling in her impressionable, almost morbidly excitable son, the belief that he was to be a violinist. He states in his brief autobiography, with all the simplicity of absolute acceptance, "About this time the Saviour appeared to my mother in a dream and told her that a prayer could be fulfilled to her; she requested that her son should become a great violinist and this was granted her." One can picture the scene on the morning following this visitation, the small, five-year-old son sitting in fascinated amazement while the dark-haired, dark-eyed mother recounted in an awed murmur the happening of the night. Certainly she believed the vision implicitly. And certainly her child accepted her words with all his heart and started to build thereon his towering ambitions.

If Verdi did not look to his mother for the formation of the airy castles of his dreams, he was still even more indebted to her for her sturdy bravery in saving his life. Once, when he was but a few months' old, soldiers from Russia and Austria pillaged the small town of Le Roncole in Northern Italy. The woman fled to the church for protection but it was soon broken into and the mothers and children brutally slaughtered. But Signora Verdi had managed to grope her way to the belfry with her child in her arms and thus escaped unharmed. So this is one of the reasons why we today are permitted to listen to the sweet strains of "Aida" or "Falstaff."

Where Fairy Tales Lurked

THAT contemporary of Verdi, Wagner, had a mother whose "sweet ways and lively disposition had a special charm for artists." Her picture shows her a wee, be-shawled, be-kerchiefed lady with a profile of which Wagner's is the very shadow. There lurks about her bonned face so whimsical, so fanciful an expression that one need not question why fairy tales and folk myths should have trailed their tenuous threads through the mind of the great composer.

THE MOTHER OF WAGNER

But, when we turn to Beethoven's mother, stark tragedy seems to march forth. Hard-worked, harassed little woman she was ready always to shield her children with her own slight frame. She worked until her meager forces were altogether dispersed and rested only when the arms of Death enfolded her. "She was so good to me, so worthy of love, the best friend I had!" wailed the great Beethoven. "How happy was I when I could utter that dear name of mother and she could hear it!" She died when Beethoven was but seventeen years old and left him to find money to feed his brothers and sisters, since his father squandered his own salary on drink.

Schubert's mother, as well as Beethoven's, was a cook before her marriage. Frau Elizabeth died in Schubert's fifteenth year, having given birth to fourteen sons and daughters.

The Model Housewife

TO OFFSET these sad chronicles of births and deaths, we call to mind the figure of Liszt's mother as described by De Beaufort: "Adam Liszt, being now above thirty years of age, began to think seriously of getting himself a partner in life. His choice fell on a young Austrian of prepossessing appearance and gentle manners. Anna Lager, daughter of a respectable artisan of German birth, settled in the little town of Krems, near Vienna. Pure, honest and true-hearted, she proved a model housewife. She was somewhat tall and slenderly built, quite free from affectation, and rather simple and unassuming. Her features—calm, regular and peaceful—were adorned by black eyes, which imparted a bright expression to her kindly face. Her glossy and raven-black hair, which she wore braided over her temples, added still more to her womanly grace and simplicity." Though the features of Liszt are his father's largely, his expression of gentle benevolence seems to be of his mother's coinage.

An even more gracious figure is that of Leah Salomon, the mother of Mendelssohn. A Jewess, in the days when Jews were shamefully persecuted, she was dignified and possessed of a vivid personality. She made her home the center of intellectual brilliance and was herself the gem of highest lustre in that group. Yet she was so modest that, though she played and sang with expression and grace, she performed

but seldom, and then only for her more intimate friends. She also drew exquisitely. She spoke and read English, French and Italian and was well enough versed in Greek to read Homer in the original. Endowed with wealth, she dressed simply and very quietly. Yet such was her poise and strength of character that Stephen Heller, having seen her but once in his early youth, kept an impression of quiet kindliness and gentle reserve fresh in his mind for over a half century.

As hostess she stirred her guests not only to witty sallies but to more intellectual flights in the region of art, politics and religion. Meanwhile she herself would seem to make no effort whatever. It was her complete quiescence that gave scope to her associates for inspiration and attainment.

Strength Through Composure

THIS STRENGTH through composure bore its full fruit in the lives of her children. She made her chief object in life their development, directing their education with true forethought. Her remark at Fanny's birth that she had "Bach-fugue fingers" gives an insight into the intelligence which she coupled to her devotion. Fanny and Felix, her two eldest children, were launched on their musical instruction very early in their careers. Lessons at first were but five minutes long, but they were gradually lengthened with the children's development. Their mother was a strict pedagogue and would never allow her children the slightest laxity in their work. For years they never practiced without their mother sitting by them.

Such strictness, scarcely encouraged in these days, was without a doubt the most faithful method in the case of the Mendelssohn children. However, we cannot but believe that the sternness was tempered with gentleness and understanding. That complete sympathy prevailed cannot be doubted when we read the letters of Felix and Fanny which are overflowing with tenderness and gratitude.

Calm as the mother usually seemed, we are told she was subject to great bursts of passion. When the plan of Felix's leaving Berlin was voiced she was affected "to a terrible degree." Mendelssohn confessed that his yielding to the wishes of the King after having made up his mind to retire was due wholly to his mother's pleading. He writes to a friend, "You think that in my official position I *could* do nothing else. It was not that. It was my mother."

The Fountain-Head of Songs

WE PLAY over such a "song without words" as *Consolation* and treat it as some sort of natural phenomena, like rocks or waterfalls, but in reality its secret springs lie in simple human relationships. Thus, aside from the obvious tokens of childlike devotion, such as Mozart sending his mother 100000000000 kisses or Tschaikovsky being literally torn from his mother in the first sad breaking of family ties, we find many instances of mothers influencing their sons to actual creative activity. Borodin's early education was wholly in the hands of his mother. The longing of Stephen Foster's mother for her homeland (she left the South to live in Pittsburgh soon after her marriage), together with the deep poetic nature with which she endowed her son, formed the stimulus which sent echoing through the composer's heart the songs of the Southland.

In the citation of the lives of mothers of famous sons the modern feministic movement assumes a rather drab aspect. One wonders where tends this fitful fretting for power, when it is already reserved for woman to be called "Mother of the Gracchi," or to have said of her, "All that I am or hope to be I owe to my angel Mother!"

SELF-TEST QUESTIONS ON MISS STODDARD'S ARTICLE

1. *Name four composers who were taught music by their mothers.*
2. *What composer's mother saved him from a watery death?*
3. *Describe Liszt's mother.*
4. *What was the method of instruction pursued by Mendelssohn's mother?*

A Practical Use for the Radio in Music Study

By EDWARD M. YOUNG

How many musicians and music students have made the following use of their radios? Frequently, when not being able to attend a symphony concert in person, the student may place a chair and music stand near his radio, and follow the score as played, perhaps even with baton in hand, conducting the invisible orchestra himself, and thereby being able to note the variations in tempo and expression that occur during the rendition of the work.

Moreover, it is most interesting to note the differences between conductors in their interpretation of the same compositions, for instance, Beethoven's "Symphony No. 2" as conducted by two of our recognized eminent conductors, namely, Mr. Mengelberg and Mr. Toscanini.

To the music student—and are we not all students to the end of time—many surprising things will be noticed. The music furnished by so many different instruments of varied tone color is one thing on the printed page and quite another in production. The rapidity with which some of the *allegro* and *scherzo* movements are taken by the several players will undoubtedly humble the ambitious and aspiring student who little realizes that members of the modern orchestras are necessarily soloists of the first rank.

To all who are interested in musical progress in connection with the pleasure of "listening in" to ensemble and symphonic music, the getting out of scores and of batons will be a means toward real fun and considerable enlightenment as to the secrets of appealing interpretations.

A Dumb Hand-Show

By ANNETTE M. LINGELBACH

A SURPRISE game for the members of a music-club is a dumb-hand-show, which employs only the five fingers of each hand for the keys C to G. The performer silently touches keys whose letter names will spell such words as "egg," "deed" and "cab." The watcher may either reply by naming the words or designate them by inserting the proper notes on the staves. Staccato and legato effects and thumb and hand-crossing exercises may be used effectively and to good purpose.

A lively dancing of the hands may signify a jolly German dance, the *ländler*, while a lifting of the finger-tips in the air, a sudden fluttering, standing still, and bowing, to the chanting of the words, *sing—dance—talk—clapping* may be accepted as an opera performance. Even a complete tune may be played in a silent ear-training contest. Concentration will be developed along with quickness of perception.

Master Discs

A DEPARTMENT OF REPRODUCED MUSIC

By PETER HUGH REED

A department dealing with Master Discs and written by a specialist. All Master Discs of educational importance will be considered regardless of makers. Correspondence relating to this column should be addressed "The Etude, Dept. of Reproduced Music."

THE CELEBRATED Brahms' *Concerto for Violin*, originally written for his friend, the great Joachim, has been recorded again. This time it is Szigeti, the eminent and youthful Hungarian artist, who draws the bow across the solo instrument. When Kreisler's recording of this work was issued last year, an English critic anticipated Szigeti's performance in a curious way. "Kreisler is splendidly virile," he wrote, "but, having heard Szigeti recently in this work, I think he can show the older man something in the way of subtlety." Although these words have proven prophetic, we cannot forget the masterly manner in which Kreisler plays this work. His is a matured conception, one that has ripened with long familiarity with this master score. Szigeti's performance, however, has a quality of youthfulness in it, an ardor and an equal power of command that cannot fail to captivate or please the listener.

The tonal balance of the solo violin with the orchestra is unusually fine in this recording. Szigeti has behind him the Hallé Orchestra under the skilled baton of Sir Hamilton Harty, who long has commanded our admiration and respect in recording. That Szigeti plays the original cadenza created by Joachim seems to us a worthy salutation to tradition, for that same cadenza held the approval of the composer. At the end of this set he plays the slow movement from Brahms' *Sonata in D Minor, Opus 108*, in a manner that makes us long for the whole thing. (Columbia album, No. 115.)

A Brahms Legacy

AND YET ANOTHER Brahms work has come to us *via* Columbia records. This is the *Clarinet Quintet in B Minor, Opus 115*. The Lener String Quartet, assisted by Charles Draper, the celebrated clarinetist, perform this composition in an ideal manner. Here, indeed, is rare music rarely interpreted, and also recorded. Sidney Grew in England aptly phrased it, when he wrote about this work: "The composition is poetically unique. It is music of ripest artistic wisdom, and no other body of instruments could contain it. The clarinet and the four stringed instruments are like spirits wandering together in love and complete understanding."

The Leners, who play in this recording, are an organization emanating from Budapest. They are a youthful group, none being over thirty-five years of age. To them all music-lovers owe a debt of gratitude for their fine recorded performances of so many of the classic quartets. Imbued with a fondness for lyricism, resiliency of tone, and graciousness in expression, they make a work live melodically. Their phrases have definite curves, born as much of the spirit as the brain. In Europe their successes have been unique. In Italy, they were lauded as no other chamber group. In London, they have played to audiences exceeding nine thousand enthusiastic listeners. This winter they will be heard for the first time in America, making, we are certain, new friends and adding new laurels.

In these two works of the mature artistry of Brahms, we are brought face to face with that composer who more than any other, we believe, entered into the inheritance of Bach and Beethoven, "putting their legacies to interest" and "enriching the world with an augmentation of their wealth."

Parlor Opera

THE COMPLETE opera, "Aida," is now available for home performance on the records. It is presented in a manner that invites the captious dissenters from recordings to fold their tents and retire silently and gracefully from the area of audibility. "Aida" may be a spectacular opera, appealing to the imagination through the eye as through the ear; yet, with a performance as vocally rich as is the Victor's recording of this score, one can scarcely imagine those familiar with the opera lamenting the tinseled pomp of the ofttimes none-too-convincing theater. Each vocalist is a distinguished singer; and the orchestra and the chorus are from Italy's foremost opera house, La Scala in Milan. The result is that we have in Victor's two albums of nineteen discs, a performance of which, we believe, both our Metropolitan and Chicago Civic operas could be justly proud.

"Aida," the plot, was suggested by an Egyptologist and the opera originally given in Egypt. It is none-the-less based on a tale of pure fancy. Also, as a story, it proved one that inspired the composer, Verdi, to some of his finest music. This opera owes its origin to Ismail Pacha (1830-1895), first a viceroy of Egypt under the Turks, and later a self-made Khedive. As the latter, he exploited Egypt both vigorously and prodigiously. One of his most lavish exploitations was the Italian Opera House of Cairo, which was opened the same month as the Suez Canal, in 1869. For the inauguration of this Ismail commissioned Verdi to write "Aida," paying him as a fee four thousand pounds sterling (about twenty thousand dollars). "Aida" was first planned to be produced at the end of 1870, but the Franco-Prussian War broke out; and the painters, costumers and singers in Paris were stopped in their work. So the *première* was postponed until the day before Christmas of 1871. Its success was immediate and noteworthy.

Other vocal operatic discs that have recently engaged our attention include the tenor arias from "La Gioconda" and "La Forza del Destino," admirably sung by Aureliano Pertile, who also sings *Rhadomes* in the Aida set. These, on Victor disc 7065. Then the baritone arias from "Faust" and "La Traviata," sung by the famous Metropolitan baritone, Giuseppe De Luca, are, we believe, his first electrically recorded solos. Victor No. 7086. Lastly, the *King's Prayer* from "Lohengrin" and the *Song to the Evening Star* from "Tannhäuser," are superbly interpreted by Alexander Kipnis of the Chicago Civic Opera, on Columbia disc 50163D.

Opera on the Orchestra

ORCHESTRAL RECORDINGS that emanate from operatic sources, which we have heard, include a suite arranged and conducted by Oscar Fried, from Humperdinck's charming "Hansel and Gretel." The suite opens with the lovely *Evening*

(Continued on page 851)

Noted Women in Musical History

Inspirers — Creators — Interpreters

By the HONORABLE TOD BUCHANAN GALLOWAY

COMPOSER OF THE FAMOUS "THE GYPSY TRAIL" AND "O HEART OF MINE"

HOW EVER colorful, ever varied, never ending, all embracing is the theme of the inspiration to mankind of woman! Whether we view it through the medium of profane or sacred history it is always present, in one place or another, as the all absorbing, always perplexing and more or less inexplicable moving cause which is woven into the warp and woof of all times.

If we follow through the stories of mythology—the lives and loves of the deities, semi-deities and humans of that misty epoch—or if we accept sacred history from the fall of Adam down through the centuries until we come to the crowning of womanhood in the Mother of Sorrows, this influence, the inspiration which woman exerts, is ever present. It is the inspiration which has been and is stronger, more powerful, than love of home, love of country, love of God; for the influence of women have made men forget their homes, be traitors to their country, apostates to their religion. "It is woman who has painted all the great pictures, written all the great poems, composed all the great music—woman the inspirer of all art." As one has said, "Women and Music are inseparable in the male imagination since the days when the morning stars sang cosmic chords in the vasty blue."

From mythology we learn of the wise Enterpe and her potent sway while it also tells us of the music mad maids who slew the god Bacchus for a mere song. An early keyed instrument was named in honor of a woman—the virginal—and the first printed piece of English music was called Parthenia. A charming woman once asked Jean de Reszke, if he cared to sing *Romeo* or *Tristan* to any particular woman. "I always sing to my ideal woman," replied the great artist.

Much of this inspiration in the composition of music has been by indirection, by the subtlety of association or environment. For example to state that the magnificent church music of Bach was directly the inspiration of his wife would not be correct. But, on the other hand, did not his years of domestic happiness and concord have their results in those uplifting expressions of devotion and thanksgiving by which Bach made the world better and brought mankind nearer to the divine?

Virtue that History Does Not Dim

TO SAY that love, passionate or platonic, friendship, the peace and protecting cares of domesticity have played a compelling part in forming the careers of great composers in giving vitality, ideas and direction to their work is to repeat a truism. As a result of this condition a great number of legends and romances have developed about the lives of certain composers which in time the world has come to believe as authentic, and enthusiasts have cherished them. But unfortunately in most cases these charming stories which one wants to believe do not bear the searchlight of history. The truth, however, is potent enough to show us that women have inspired the greatest of composers in the writing of their masterpieces so directly that without it the world might never have had these priceless gifts to bless it.

"All the world loves a lover," and, as it has always cherished the story of Abélard and Héloïse, so it held close to its heart the unselfish devotion and deep affection, the perfect sympathy which glorified the lives of Robert Schumann and Clara Wieck Schumann. The tale of the development of their love, of Schumann's Jacob-like patience in waiting in the hope that his future father-in-law might give his consent to their marriage, of his resorting to law to compel that consent and their final marriage forms a fitting prelude of that happiness which their wedded life brought to both of them. The direct influence of Clara upon Robert Schumann was at once apparent and continued until the dark curtain of insanity put an end to his composing. Up to 1840 he had not written a single song, but when Clara Wieck was really his own he literally burst into melody. Nearly a hundred and forty of the lovliest songs ever written showed the inspiration under which he was composing.

The Perfect Union

IN ADDITION to this during the period of the development of their mutual affection and understanding and the uncertainty of the parental consent, all of his piano pieces reflect his attitude towards her as shown in his Novelletten, the Kinderscenen and The Kreisleriana. But it may truthfully be said that after his marriage his real life work began, the work which left eloquent testimony of what greater things he would have accomplished had mind and health been granted him. He ceased to confine his work to the limitations of the piano keyboard and began to compose both chamber music and symphonies, and it was Clara Wieck Schumann the companion, advisor, friend and genius, who led him to his greatest, highest achievements. To Clara Schumann as a composer and interpreter we shall refer again.

Coming nearer to our own time the great composer whose life work was stimulated, guarded and made to bear fruit by the care and inspiration of woman is Richard Wagner. Of Wagner's first wife, Minna Planer, we have little information. That temperamentally they were unsuited to one another we know—he, a genius with all the almost impossible vagaries that go with that word, she, a plain, methodical patient and saving housewife. Of course she did not understand or appreciate the heights of his nature, but there is little doubt that her frugal ways and careful management made it possible for him to get through the early days of struggle before prosperity and the sunlight of royalty beamed upon him. However, they were incompatible and they were divorced. In view of what the world of music owes to Richard Wagner it must in truth be admitted that it was best that they separated.

ST. CECILIA SINGING THE PRAISES OF THE SAVIOR
A famous painting by Miguard

Cosima Wagner was a daughter of Liszt and had been the wife of Von Bülow—a woman of rare personal accomplishments, extraordinary magnetic power, capable of deep understanding and sympathy. As a child she was brought up in the society of Lamartine, Victor Hugo, George Sand, Chopin and others equally noted. Her mother was the Countesse d'Agoult, an author. What a contrast to the environment of plain Minna Planer! It is small wonder that when Cosima and Richard Wagner met—with her power completely to understand and sympathize with him and his aspirations—that they should naturally fall in love. This meeting proved a blessing and inspiration for him. She became his counsellor, advisor and inspirer—and remained so until the day of his death.

Domestic Turmoil

IT WAS THE irony of fate that he to whom the musical world has given the endearing title of "Papa" as the father not only of the symphony and quartet but the parent of cheerful, graceful unaffectedly charming music, Francis Joseph Haydn, should have had a most unhappy stormy domestic life which forced him to seek happiness elsewhere than at home. His wife, the daughter of a wig maker, was of violent ungovernable temper, who, as Haydn himself said, did not care whether he was an artist or a shoemaker. She was a termagant, always grasping for money, and once when he was in London her selfishness displayed itself in her writing to him demanding that he purchase a certain piece of property for her so that she might have a house provided for her widowhood. Fortunately fate is not always unkind. Prince Paul Esterhazy, the music patron and reigning Prince, offered young Haydn the position as Capellmeister and became his life protector. Haydn joyfully accepted the position as it was a chance not only for success in life but also for freeing himself from domestic troubles, since the Prince never permitted the wives of musicians to accompany them. Thus he not only secured an important position but a life-time release from his marital difficulties. After that, although Haydn had his love affairs, the great and lasting influence musically in his life came through a continuing and honorable friendship with Madame Genzinger, the wife of a prominent physician in Vienna, who was several years his senior. Haydn was an honored guest in their home and an extended correspondence shows the powerful and noble influence he exerted upon him. For her he wrote several of his symphonies and a great number of his sonatas, and it is to the noble influence and exalted friendship of Madame Genzinger that may be assigned his best instrumental pieces. When he composed the "Creation" and the "Seasons" Madame Genzinger was long dead, yet as one writer says, "May not these his two greatest works also be attributable to the same inspiring influence?"

Beethoven, the Bachelor

WE ARE APT to think of Beethoven the great tonal master as an irritable absent-minded genius, full of vagaries, living in confusion and untidiness, constantly

quarreling with his servants and at times behaving like an enraged bear. If ever a man needed the care and attentions of a good devoted wife Beethoven was the one. He never won such a companion to guide his destinies and smooth his eccentric nature. And yet he was always yearning for this one and only love. His capacity for human affection is no more clearly shown than in his love for his graceless nephew who brought so much heart pain into his life. Love to Beethoven was not a sudden flame which burns brightly then fades but a constant light which illumines. His loves were many, but all honorable and pure. It was unfortunate that most of those women to whom Beethoven was attracted were those whose rank forbade any serious thought of union. It is not possible to enumerate all those women who inspired the Titan of music but we know that to the inspiration of such women as the Princess Odescalchi, Baroness Ertmann, Countess Giulietta Guiciardi, Countess Therese Von Brunswick, Bettina von Brentano and Amalie Sebald—the "Seventh Symphony" and the "Eighth Symphony" were inspired by her—that the world owes his most sublime creations.

The gladsome joyousness and sweetness of Mozart's music which has and still does gladden the world was induced by the unblemished mutual love and devotion of his wife and himself. This young couple who were never quite free from the sting of poverty or the struggle for freedom from want, nevertheless lived with the joy and verve of youth which the composer's music exemplifies. All of his great works were written after his marriage to Constanze Von Weber who was his cheerful companion, counsellor and guide, guarding him always, as his health was delicate, diverting him when he was tempted to overwork and overtax his strength, yet seeing to it that he fulfilled his engagements and encouraging him to better and stronger composition. His "Mass in C Minor" was written as a thank offering after her first child was born, and she sang the solos at the first public performance. His opera of "Entführung" was a distinct suggestion of their love in which he pictures himself in the character of Belmonte and his wife in that of Constance. Through all their struggles she was his cheerful helpmate and manager. The story is told that on one occasion when there was no fuel in the little home and no money with which to purchase it, a friend found the young pair busily waltzing around their bare room in order to keep warm. Is it any wonder that such cheerfulness produced "The Marriage of Figaro," "Cosi Fan Tutte" or "The Magic Flute"?

Fuel for Fire

AFTER A stormy period of infatuation to a handsome seductive but wholly unscrupulous singer by the name of Brunetti which nearly led to Von Weber's ruin he was rescued by the love and absolute affection of Caroline Brandt whom he married and who from the time they became engaged until his death inspired his creative power in a marked manner. "Der Freischütz," which, aside from Wagner's music dramas, is the flower of German opera, was directly influenced by her advice and suggestion. He called her his "public with two eyes," and when the opera was finished wrote to her, "The whole has now a far better effect and I must thank you for that, my poppet. Your ideas are bold but they have succeeded."

In Von Weber's diary is this entry which tells his life's effort: "May God still grant me the blessing which He has hitherto graciously accorded me, that I may have the power to make the dear one happy and, as a brave artist, bring honor and advantage to my fatherland. Amen." His prayer was answered as his married life was one of happiness and, as composer of "Euryanthe" "Die Freischütz" and "Oberon," he brought honor to his fatherland.

These are but seven representative names in the list of great composers, and it could be continued to include practically all, if space permitted, of those whose musical productivity has been the result of the support, incentive, impulse and consolation through the influence of women.

In quite another form but none the less effective has been the financial aid by which women in various ways have inspired the composition of music, and we wish to pay tribute to the invaluable service to the composition of music which our own country woman, Mrs. Elizabeth Sprague Coolidge, has given and still continues to give by her wonderful zeal, interest and activities in Washington, D. C., and the Berkshires.

In the dim dawn of history stretched the dark corridors of time which became lighter and lighter as age succeeded age and women were accorded—not recognition, yet, but at least tolerance in the realm of music. True Egyptian hieroglyphics show us women playing on instruments in character like the harp and lute, but the scenes are distinctly domestic and secluded. In Homer we read that the muses attained their well-known abode on Olympus where they sang festal songs at the banquets of the gods, which songs, of course, the muses composed themselves. But to turn from fiction to fact, from mythology to history, we do not find anywhere in the Bible any suggestion that women created any music or were more than incidentally active in it, as, for example, singing with the congregation in the Temple. Certainly they were not among those chosen to render the sacred songs as a Choir because we are distinctly told, "Also the Levites which were the singers—with their sons and their brethren being arrayed in white linen," but nothing about the wives or daughters or sisters.

The Slave's Task

IN GREECE and Rome professional music among women was entirely handed over to slaves or courtesans, and that stigma has undoubtedly been one of the causes for the slow development of music, particularly along creative lines among women. The ideas of Greece and, more powerfully, those of Rome, permeated all Europe, and it has been a slow process of evolution by which the thoughts and ideas of other nations coalescing and reforming with those of Rome have finally produced modern civilization.

In groping back through time we find the first authentic instance of a woman creating music—to quote Lord Byron

The isles of Greece, the isles of Greece,
Where burning Sappho loved and sung.

It was Sappho who lived sometime near the close of the seventh century, B. C., and who first, like the Muses of mythology, wrote the poetry and composed the music of her songs. In Greece, poetry and music were inseparable, and we know that her example was followed by at least two famous poetesses, Myrtis and Corinna. But after them there is a long silence. Every age discouraged the participation of women in music. Even in the early Christian Church women could join only in congregational singing until the Synod of Antioch in A. D. 379 forbade them singing at all in the Church services. This may have been a case not so much of masculine piety as masculine jealousy. Yet, with marked inconsistency, a woman, St. Cecilia, was made by the Church of Rome the patron saint of music, and in the legend connected with her name she was said to have joined with her harp and voice in divine praises. Therefore throughout the world we have St. Cecilia Musical Societies without number, and we are indebted to her for Raphael's beautiful picture and Dryden's noble ode in her honor.

While through the Dark and Middle Ages we read of the Trouveres and Troubadours, the Minnesinger and Meistersinger exalting women with verse and song, yet not a word do we find of the gentler sex rendering, far less composing, music. A "ladye fair" might indeed soothe her wearied liege when he returned from battle or the arduous chase with soft notes on the lute, but strictly in the seclusion of her domesticity, not otherwise.

When we recall that it was not until well in the seventeenth century that women were allowed to appear on the stage as actresses we can understand how slow mankind was in permitting feminine advance in any of the arts. While an isolated case appears like that of the nun, Roswitha, who at the end of the tenth century won fame through her poems which she set to music, it was not until we come down to the eighteenth century that we have authentic records of women composers, and then only when royalty in the persons of the sister of Frederick the Great, a sister of the Emperor Charles VII of Austria, and the Duchesses of Saxe-Weimar and Saxe-Gotha wrote and published cantatas, songs and operas.

Here and there as time went on and women slowly gained freedom to develop their natural talents do we find examples of their musical efforts. Even the gifted Fanny Mendelssohn was discouraged by her brother from publishing her works on account of her sex, and several of her songs were published as his own. The anecdote is well known of how on one occasion when Mendelssohn was playing before Queen Victoria she asked him about one particularly pleasing piece he had rendered and in confusion he was obliged to confess that it was a composition of his sister. Rubinstein sneeringly said that women could not produce a good love song or express mother-love in a lullaby. How wrong the Russian bear was! He also once said that music as a profession was going down because so many women were going into it. Again how wrong he was!

An Unfair Inquiry

IT HAS been lightly asked what woman has taken place as a composer with the great masters of music? An unfair question. It has taken men whole centuries to learn music during all of which time women were practically excluded from its pursuit. What has not been done does not dogmatically prove that it cannot be done. In view of what women have produced in good music under limited opportunities, surely with the present zeal and broadened viewpoint there is a confident hope for future success. With the awakening of women in all the arts, sciences and industries she now realizes that she can help influence the world through her own music. Some years ago women submitted one-tenth of the manuscripts to publishers. Now they outnumber the men two to one, and all the time the work more clearly shows a deeper purpose, more individuality, greater courage in composition.

This article cannot attempt to enumerate the names of those who have achieved fame and success as composers, but it is well to recall such a one as Ethel Smyth whom the King of England made a Dame of the British Empire. She easily leads her sex in the art of composition. Mentioning only her overture, "Anthony and Cleopatra," her "Mass in D" and her opera "Der Wald," produced in Dresden, London, and at the Metropolitan in New York and characterized as virile, masterful in construction and workmanship, or her opera "The Boatswain's Mate" we pass to her greatest opera "The Wreckers," of which Grove says, "It is difficult to point to any work since Wagner that has more appeal to the emotions and is more skillfully planned and carried out."

Perhaps we naturally think of Clara Schumann who was at once inspirer, composer and interpreter of music. Her works consisted not only of numerous songs but more serious pieces eminently successful in construction as well as sincere in purpose. Clara Schumann's determination to make the world acquainted with her adored husband's productions limited and restricted her own original efforts.

We can only allude to such names as Chaminade, Augusta Holmes and Mrs. H. H. A. Beach among the present-day composers whose works are known world wide and to whom no concession need be made because they are women. Their compositions of the highest standard have won recognition by the right of merit

Where, Oh, Where!

AS FAR AS composing is concerned at the present time some one has asked "Where is there a creative musician whose genius equals the interpretive talent of the present age?" While this and that name are spoken of as of great promise, nowhere does such prognostication predict a musical star of the first magnitude. The recent Schubert Anniversary prize brought forth only a symphony which the composer admitted was plagiarized largely as a joke—remote indeed from Schubert or Beethoven. There is, of course, a plenitude of fine music today but nothing of commanding superiority.

Music is emotion's most direct expression. The feminine soul is capable of more passionate emotion, of feelings at once more intense and more tender than those experienced by man. After the long period in which women had no opportunity to display any talent or visible ability in composition, it is too much to expect that Diana—like some one of the gentler sex—will spring forth a full-armed composer. We must allow a sufficient lapse of time to pass, a generation or two, before we undertake to pass final judgment that women cannot rise to the heights of composition that some men have.

Huneker wisely says, "In view of what women have produced in good music, their absence from the field with their present zest should serve both for an explanation of previous failures and a hope for future success. The present activity of women in music surely enlarges their claim to consideration and argues well for what they may do in the future."

It is axiomatic that without interpreters there would be no composers. Intellect may be divided into two classes, receptive and productive. Everyone has both types of mind but the proportions vary. A woman, as a rule, has a more receptive mind than a man. She has in her nature love, pathos, passion, poetry and religion to give her the power to express in fullest measure musical ideas. This is particularly true in the realm of song. If in instrumental music she has not taken so exalted a position as in vocal music, it has been largely because she has not had the opportunity to do so. The old prejudice has been slow to yield, but even in the face of difficulties women have become world famous as interpreters on musical instruments. We mention such names as Camilla Urso and Maud Powell on the violin—that instrument peculiarly adapted to delicacy of expression and taste.

On the piano the first place must be given to Clara Schumann, of whom Liszt wrote, "They recognized in this inspiring vision a true daughter of their fatherland. They strewed their pearls of song before her and glorified this goddess of their race, who, gazing about with inspired glances and wondrous smiles, seemed like

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The Art of Playing for the Radio

Its Bearing Upon the Great Future for the Musical Home, Music Teachers, Music Pupils and Musical Education

An Interview Secured with
MADAME LOLITA CABRERA GAINSBORG

EDITORIAL NOTE—*Madame Lolita Cabrera Gainsborg, distinguished Spanish-American pianist, was born at White Plains, New York. Six generations of her family resided in Bolivia, South America. All of her brothers and sisters were born in Bolivia. Her parents, believing there would be more opportunity for the family in New York, moved to White Plains a short time before her birth.*

Her early training was with her sister. At the age of seven she was taken to the renowned American pianist and teacher, Edward Morris Bowman. Mr. Bowman was a pupil and disciple of the late William Mason and one of the best known exponents of the Mason Method. Madame Gainsborg remained with Mr. Bowman for ten years and has had no other teacher.

Her delightful and forceful playing "on the air" has attracted the warmest admiration from connoisseurs everywhere. Of the thousands who wait for her performances many have imagined that her training was probably received abroad.

It is an inspiration to know that this remarkable pianist was trained entirely and exclusively by American methods with which so many ETUDE *readers are familiar. No more convincing testimony as to the value of American methods could possibly be imagined.*

"PLAYING the piano before the great radio audience is one of the most thrilling of all musical experiences. Of course the real artist has his mind and his soul sealed up in all that has to do with musical interpretation. But at the same time, as everyone who reads the ETUDE knows, after one has studied for many years and has absorbed composition after composition into one's consciousness, a great deal of one's playing becomes subconscious. Then, when one is before the microphone, it is impossible not to find the mind reaching off into the vast distances and imagining the audiences of every description in all parts of the country listening, listening, listening to every note.

"This is, I sincerely realize, a great artistic responsibility. It is conceivable that the right music at the right time would make a psychological impression upon some people such as would change their whole lives. Of the radio artists that I know the really fine ones are very sensitive to this, more sensitive, perhaps, than they might be in playing before an audience in person.

Long, Careful Training Imperative

"THERE IS a great deal that one should know in order to become an acceptable pianist before the microphone, but, after all, it is simply the difference between a well-trained pianist and a poorly trained pianist. I play no differently before the microphone than I do in the concert hall. But my playing has proved acceptable not because of any special tricks, but because my long, laborious training, under such a master as Edward Morris Bowman, schooled me in avoiding those things which make playing over the radio indifferent or poor.

"Mr. Bowman died in 1913. Of course he had no idea that I would gain recognition in this unusual manner, because the radio at that time was only a dream. I don't believe he ever heard a radio of any kind.

"In training me in the Mason method ('Touch and Technic') he used first of all the two-finger exercises which I found very valuable especially in the understanding of the different touches. The average student makes no definite study, for instance, of the legato and staccato along what might be called scientific lines. Dr. Mason laid great stress upon this as did Mr. Bowman. One of the things he insisted upon was that there should be no harshness, no roughness at the keyboard. Over and over again with the very greatest patience he would repeat, 'Listen to your playing! Listen to your playing! Listen to your playing!'

Work in Transposition

"MR. BOWMAN was a great believer in the technical value of the Bach Inventions in two and in three voices. These he would have me transpose into all of the twelve keys, and at each lesson he would have me play one or two of these Inventions in two or three keys. This work in transposition I found extremely valuable. It also helped my ear. I began to realize as a little child that every composition had a design and that a change of key did not in the least change this design. It merely moved the composition into another room, so to speak, where one might see it under different lights, different surroundings. Mr. Bowman also insisted that when I played the Bach Inventions in different keys from the original that I retain the original fingering exactly as in the previous key. This provided me with great facility in fingering. It is almost unbelieveable what this will do for the interested student with an insistent teacher. It gave me a readiness in playing and in reading for which I shall always be grateful.

LOLITA CABRERA GAINSBORG

Madame Gainsborg has without question been heard by more people than any other pianist at any time. She has played for five years regularly, several times a week, over Station WJZ.

"Toward the end of my term with Mr. Bowman my playing attracted the favorable comment of many of his distinguished confreres, and we had a secret conspiracy. I was to go abroad and appear in different countries as an artist who had had none other than an American training. Alas, the hand of fate intervened! My dear father and mother died, and almost at the same time Mr. Bowman died. This was a terrific shock to me as may be imagined. I was obliged to abandon my plans, and before very long married and settled down as a housewife and mother.

The Great Future Opened by the Radio

"THEN CAME the marvelous radio. I began to realize that if my playing were really good it would attract attention, and I might thereby win the career which had been denied to me. Many people were saying that, now the radio had come into the field, there would be no more demand for piano recitals or concerts. Just exactly the opposite happened in my case. I had been literally unknown as a pianist, but after playing before the radio for some time a demand was created to appear in all sorts of out-of-town places.

"The radio I consider the very finest advertisement that a performer can have, providing his art is liked by the people. Furthermore the radio is one of the very best tests for pure art that one can imagine. Think of it! There is none of the glamour of the stage, the fascinating costumes, the personality and smiles of the artist, the magnetism of the living being. The music alone is what the radio audience gets, and by that they measure the worth of the performer. Thousands of letters manifest the eagerness with which they received this art.

"The educational value of the radio in the home and as an adjunct to the work that the teacher does is to my mind prodigious. The teacher gives instructions. The student hears these instructions actually carried out over the radio. The progress of students today can therefore be made at least twenty or twenty-five per cent greater than it was before the radio came into existence.

"The public artists who by various stage tricks have made a success cannot 'get by with bluff' in radio performances. There is, however, in the playing of every artist what might be termed a kind of inner personality. This is indicated by nuance, rhythm and various other interpretative devices which become just as characteristic of the player as the smile does of the individual. These all come out of the radio and make it a living thing in the home.

"In view of its great influence today the mechanics of radio broadcasting has been made highly efficient. If you were to come into the study of WJZ you would find that the microphone is placed about five feet away from the *bend* of the grand piano. This I have found to be the best position in my playing. The vibrations

(Continued on page 856)

The Teachers' Round Table

Conducted by

PROF. CLARENCE G. HAMILTON, M. A.
PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

THIS DEPARTMENT IS DESIGNED TO HELP THE TEACHER UPON QUESTIONS PERTAINING TO "HOW TO TEACH," "WHAT TO TEACH," ETC., AND NOT TECHNICAL PROBLEMS PERTAINING TO MUSICAL THEORY, HISTORY, ETC., ALL OF WHICH PROPERLY BELONG TO THE "QUESTIONS AND ANSWERS DEPARTMENT." FULL NAME AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.

Sequence of Studies

(1) Most of my pupils are beginners, in the first grade, with a few more advanced. I am using John Williams' *Very First Book* for the small children, following it by Bilbro's *First Grade Book*, or beginning with the latter if the child is ten years or more of age. Should these children have any technical work while in the Bilbro book, and what would you suggest to follow it as a general study and as technical work? Do you like the simple technical exercises by Schmidt and the ones by Hanon?

(2) Several of my older pupils who have come to me from other teachers have a habit of jiggling the wrist with each note that they play, especially in the right hand. I have tried low wrist exercises and exercises with up and down movements of the wrist, but without success. Can you suggest anything better?

(3) Is there any other way to train beginners to curve the fingers except to continually remind them? That is my bugaboo. Note reading is easy compared to it. I think.

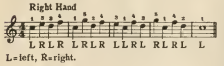
Mrs. G. W.

(1) After Bilbro's *First Grade Book*, you can well use *Eclectic Piano Studies*, by Heinze (in Presser's *Music Mastery* series). If these are too hard, preface them by *Keyboard Adventures*, ten Study Pieces by A. Louis Scarmolin.

A good book on technic to use with these is *Technic for Beginners*, by Anna Priscilla Risher. The exercises by Schmidt and Hanon which you mention are all right but are somewhat lengthy.

Sometimes, too, it works well to write down each week in a music manuscript book the exact technical exercises which you wish the pupil to practice. Scales and arpeggios may be taught especially well by this method.

(2) Thorough instruction in forearm rotation ought to cure this fault of "jiggling" the wrist. Instead of keeping the wrist low, let it be raised quite high, so that the fingers can drive the keys directly downward. Keep the wrist perfectly loose and let the hand and forearms rotate to right or left so that it comes directly over each note as it is played. For instance, in the following exercise, the hand rotates alternately to left and right, quickly driving down each key by concentrating the weight of the hand upon it:



Such loose and easy movements of the arm and wrist ought to do away with jumpy or "jiggly" motions.

(3) A little free-hand drill in connection with technical exercises (or preceding them) may consist in gradually pulling the fingers from a straight to a very curved position. I should not worry too much about this trouble but should occasionally correct a too flat finger position. For most playing, a moderate amount of curvature of the fingers is sufficient.

Tone and Relaxation

I am troubled by a tight hand. When I hold a note by the second finger of either hand and play with the third and fourth, the thumb has a tendency to shoot out at right angles to the rest of the fingers. When I play with the fourth finger my fifth finger raises high. I can play with perfect looseness in moderate tempo, but get a decidedly weak tone. If I keep my thumb perfectly relaxed, I hardly get any tone from the third finger. Then, when I make strong tones, they result in contracted muscles.

If I practice for absolute relaxation in the fingers and forget about loudness, will strength finally come? Is this the way for me to proceed?

G. A. McM.

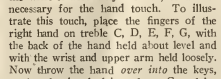
Except in the very lightest playing, the fingers should always be kept somewhat firm; otherwise they have no stamina to drive down the keys. This does not mean that they should be pulled back from the hand but that they should be held somewhat curved and pointing a little downward from the back of the hand.

Where relaxation should be especially observed is in the wrist which should be kept loose all the time except when it is instantaneously stiffened and relaxed in the full-arm touch.

What you should cultivate, therefore, is the ability to keep the fingers firm while the wrist is absolutely relaxed, conditions necessary for the hand touch. To illustrate this touch, place the fingers of the right hand on treble C, D, E, F, G, with the back of the hand held about level and with the wrist and upper arm held loosely. Now throw the hand *over into* the keys, so that the thumb drives down C, and instantly relax, allowing the thumb to ride quickly up to the top of the key. As the note is sounded, the wrist should jump up an inch or so and then fall back to the level.

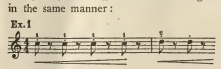
Repeat this process several times, sounding the key with different degrees of force, and then treat each of the other fingers in the same manner:

Ex.1



Next, drive down the thumb again, but as the tone sounds retain just enough pressure on the key to keep it down. You may then proceed from this finger to the next, making the tones legato, and so to the other fingers:

Ex.2



In all these motions you should observe the principle of forearm rotation, throwing the hand slightly sideways, as well as forward, in the direction of each key as it is played.

The above exercises should cultivate the right attitude towards relaxation and should give you command over the weight touch which will ultimately reinforce the tones, so that you may make them as loud as you wish.

Reading, Rhythm

(1) The greatest difficulty I have with my pupils is that of correlating the keys and the notes. They usually read the note first and then glance at the keys to find it. I have given them exercises to play without looking at the keys. Could you suggest some other remedies for this? I also have one pupil who has a good ear and consequently plays by ear if she hears the piece. I have her name the notes as she plays them, without looking at the keys. Am I right in doing this?

(2) How soon after starting lessons should a pupil be given scales?

(3) I find difficulty in explaining rhythm to one of my pupils. She simply does not understand it. However, through persistence she is slowly coming to a better understanding of it. Is there some pleasant way of teaching rhythm? I have all my pupils count aloud.

(4) How far advanced should a student be if she has taken, intermittently, work enough to fill five years? Do you think she has done well as she is in grade Five-A?

E. S.

(1) This trouble will doubtless cure itself as the pupil advances. Perhaps the best help lies in sight-reading which you can further encourage by playing duets with her at each lesson for a few minutes. Your idea of having the pupils name the notes is a good one.

(2) Start the scales quite early, say, by the tenth lesson. Begin with C major, one octave with the hands taken separately. Then follow this by others, in the order of signatures.

(3) Have the pupil learn the rhythm of anything you give her by drumming it out first on a table-top, counting aloud, as you wisely suggest. Having thus mastered the time-divisions in advance, she will be prepared to apply them to the keyboard, where the rhythm may first be drummed out on a single note (such as treble or bass C) and may then be applied to the notes, intervals and chords that are written.

(4) Since the grades are founded on the normal amount accomplished in each during a musical season, your pupil is nearly, if not quite, up to the standard. She should now be able to play with ease such pieces as Haydn's *Gipsy Rondo*, Schumann's *Arabesque*, and Grieg's *March of the Dwarfs*, Op. 54, No. 3.

But, after all, it is quality rather than complexity that counts. So it is better for her to play pieces of moderate difficulty in an accurate and musicianly manner than to blunder through more difficult ones, just for the sake of showing phenomenal "advancement"!

The First Lesson

Would you give me some outline of what a pupil should be given at his first lesson? How much should a teacher try to tell him about intervals, rhythm, writing notes, chords and the like?—E. A. B.

Be careful not to bewilder the pupil by trying to teach him too much. Simply introduce him to the keyboard and to printed notes.

See that at first he assumes the proper playing position. Then show him how to produce tone by depressing the keys. Let him count up the number of keys. Explain how they are divided into octaves and how these are distinguished by the groups of black keys. Give him the letter names and have him locate a given key in each octave by its letter name. Point out Middle C and have him sound the keys with his right hand from this C up five notes, explaining also the finger numbers.

Now show how the staff is formed and what the treble clef is, with its sign. Show the pupil where the five notes which he has played are to be found on this staff, and give him a few of the simplest exercises, in whole notes, to apply with his right hand.

This is quite sufficient for Lesson I. Leave the matter of time-duration till the next lesson when you may explain whole and half notes and also take up the bass clef and notes in this clef, to be played with the left hand.

From this time on, take care to introduce only one or two new principles at each lesson, and let these be thoroughly instilled into his mind before proceeding further.

An Hour's Practice

Please advise me how to divide an hour's practice a day when studying the following materials:

Bach: *Three-part Inventions, Preludes and Fugues*

Pieces by romantic modern composers.

Scales.—M. C. R.

Your time may be divided somewhat as follows:

	Minutes
Scales, finger exercises and arpeggios	10
Bach	20
New piece	15
Review pieces	15
	—
	60

Most important of all is Bach, because nothing is so conducive to pianistic finesse as melodic expression, especially when several melodies are combined on an equal footing, as in Bach's works. It is said that Chopin, when preparing for a recital, spent the week previous in assiduous practice on Bach's *Well-Tempered Clavichord*, which, you know, has been called "The Musician's Bible."

Irksome Practice

I have a pupil twelve years of age who has had about four years of lessons. She has talent and learns her lessons well when she wants to. I have been giving her gold stars for a good lesson. Though she likes to receive these she dislikes to practice. Her mother is anxious to have her play well and has always helped her with her work. But she has found it wearing on the nerves to force the child to practice and has said that she would stop the lessons until the girl herself would ask to renew them, a plan with which I have agreed. But is it best? What would you have done?

She practiced one hour a day, and I kept her, as a rule, working on each study four or five weeks, since it seemed to take that time for her to perform them satisfactorily. I also taught her harmony, ear-training and history.—T. P.

Under the circumstances, I think it was best to stop the lessons for a while and give the poor mother a rest. If the girl is really musical, she will probably beg to have the lessons resumed. This should be done, however, only on her agreeing to practice faithfully.

Much depends on the orderly way in which her practice is conducted. Write out a complete practice schedule for her—

(*Continued on page 861*)

DEPARTMENT OF

BANDS AND ORCHESTRAS

Conducted Monthly By

VICTOR J. GRABEL
FAMOUS BAND TRAINER AND CONDUCTOR

The English Horn

By ALFRED BARTHEL

THE ENGLISH HORN first made its appearance at approximately the same time that the oboe came to light; and it is, therefore, among the most ancient of reed instruments. These wind instruments are part of a group of probably three voices, namely, the alto, tenor, and bass tones. The English horn is sometimes called the tenor oboe. In its earliest forms it was called the tenor *pommet;* and it came to the present form through a series of gradual improvements.

Very little can be found in regard to the origin of the name of the instrument. The present name would lead one to believe that it had its birth in England, or that it was at some time extensively used in that country. This thought is not generally accepted. Others are of the opinion that it should properly be called the "Cor Angle" —somewhat similar to "Cor Anglais" (translated to English horn). This idea comes from the belief that it had, at one time, in its earliest specimens, a slight angle in the middle of its length. This angle, however, has been proven to have been only a slight curve. No instrument so nearly approaches the tone of a deep human voice; and in Italy it is called not only the "Corno Inglese" but also the "Umana Voce."

Its Near Relatives

THE ENGLISH HORN bears the same relation to the oboe as the viola does to the violin; and it is capable of producing great effect, both in orchestra work and as a solo instrument. Its position in regard to the oboe is the same as the relation between a basset-horn and a clarinet; and the two deep-toned instruments are frequently confused.

It has almost the same scale and compass as the oboe (though pitched a fifth lower); ranging from E in the bass to about A or B flat above the treble clef. The tone is full and rich in the lower tones; but as it ascends, unless fully mastered, the notes become weaker and of a more nasal quality.

It has the same fingering as the oboe proper. Its tone is quite similar to the *oboe de caccia;* and the later instrument is often mistaken for an English horn. Connoisseurs, however, know that the *oboe de caccia* is in reality a small bassoon raised though a fourth. The English horn has much the same appearance as an oboe proper, with the exception that it is somewhat longer. The bell joint on an oboe is almost straight to the end, at which point it becomes slightly flared. The bell joint on the English horn differs in that it is of a hollow globular shape with a large opening. Built to the scale of F, its part is written a fifth higher than it sounds, with a key-signature of one sharp more or one flat less than that of the key of the composition. In old French scores the part is found on a mezzo-soprano clef, the player reading as though from a treble clef. The older Italian composers wrote the part in the bass clef, an octave below the sounds required.

Shape and Tone

THE ENGLISH HORN is extended in length by the reed which is placed on a long metal hollow tube instead of directly into the instrument, as it is in the oboe. The proportions of the reed are larger but it is made on the same principals as an oboe reed.

The quality of its tone is peculiarly adapted to express melancholy in music, and in *cantabile* and slow movements it is unrivalled. It has been generally supposed that this peculiar quality, however, would make it unfit for great rapidity of execution;

A. BARTHEL

but a great ease of action makes it suitable also for a fast tempo. The tone of the instrument is almost the direct opposite of that of the oboe, which is so light and sportive in quick movements but at the same time holds a "pleading" tone in the slower effects.

Its Notable Use

THE BEAUTIFUL melancholy-like tone of the English horn is well used in the opening passages of the second movement of Dvořák's "New World Symphony." In many instances, where the English horn is not available, this melody is played by an oboe. While the beauty of the written notes remain, the throaty, mournful quality of the English horn, which make it perfect in tone color, is lacking.

Very little has been said or written about music composed especially for the English Horn, and it is usually taken for granted that this literature is scarce. It is not always found in regular orchestrations; but composers have frequently made use of its peculiar possibilities to help them to express certain ideas or emotions.

In many orchestral works, extra parts for the English horn are provided; and the tone of the instrument is such that it is impossible for any substitute to replace it. Nevertheless, this is frequently done when the facilities are lacking. The effect required, however, is not accomplished. To the untrained ear or to one not familiar with the English Horn, the melody may impart much beauty, but to the truly musical hearers a definite something is lacking.

Composers used the English horn as far back as the seventeenth century, when the Scotchman made it an important instrument in his band work. It may be supposed, therefore, that the name English horn dated from this time. However, no one can be absolutely certain as to its origin. There are so many plausible conjectures to be proven.

In 1767 Gluck gave it some prominence when his opera "Alceste" was performed. In 1774 English bands used the instrument quite extensively, and since then it has held its place among composers and players alike.

As a Solo Instrument

THERE ARE very, very few works written for the English horn as a solo instrument, in spite of its adaptability and pleasant tone quality. Madame de Granval has written a few numbers, which, though not generally known, are well received when rendered. Compositions written for the 'cello are often used as solo numbers. Saint-Saën's "The Swan" is especially beautiful in the peculiar tone of the English horn. Many 'cello numbers are in reality more pleasing when rendered on the English horn. The oddness of its tone makes the rendition very attractive.

It is to be hoped that, with the new era of music dawning on the world, modern composers will not fail to recognize and appreciate the possibilities for various effects to be found in the English horn and its better known relative, the oboe.

On the Care of Your Instrument

By J. B. CRAGUN

YOUR instrument is largely a piece of mechanism as well as an artistic product. All mechanism must have care. Brass or reed instruments should be kept clean, the slides well lubricated or the joints well greased, and all springs lubricated with tiny drops of oil regularly. Your instrument will repay you for the extra care and the amount of work expended on it, by giving both longer life and better service.

The Home Orchestra

By PRESTON WARE OREM

PART II

The Clarinet

IT MAY be suggested that we have omitted a very important instrument, the clarinet. We have done so purposely. Although very necessary as our combination grows, this instrument is more difficult of mastery than some of the others. Like the saxophone it is a single reed instrument, but it differs in many other respects. The clarinet in B flat is the one to use. The transposition is the same as that for trumpet or cornet. The clarinet blends beautifully with violin and piano, also with flute, saxophone and cornet. There are fine clarinetists in all the leading symphony orchestras. Whenever possible, even in a small combination, it is well to have two clarinets (first and second).

The Trombone

AMONG BRASS instruments, the trombone is one of the finest. Let it be a slide trombone, if possible. The slide trombone (for which the music is written in the bass clef) is *not* a transposing instrument. The valve trombone (an inferior instrument) is a transposing instrument (in B flat), the music for which is written in the treble clef. We are explaining this matter, since parts for either trombone are to be found in many orchestrations. The trombone fills in well, even with a small combination, but we would not recommend it unless a trumpet or cornet be used in conjunction. We might even have two trumpets or cornets. The trombone, in the small orchestra, has a three-fold purpose: it may double the principal melody; it may have an independent counter melody; or it may take the bass of the harmony.

Further Additions

WE MAY not go much further in the home orchestra, although there are some other instruments that may, on occasion, be found available.

Let us recapitulate. We have worked up to a possible home orchestra, as follows: first violin, second violin, viola, 'cello, double bass, piano, flute, clarinet, saxophone, trumpet (or cornet), trombone. Even this may prove too large for the average American family of today; but interested friends and relatives may be drawn in to help out. The writer knows personally of at least one family in a small suburban town, which has a most efficient orchestra of six pieces, right in the home group; and none of the players are professionals. He knows of several other families that are equipped to play string quartets and other chamber music combinations. Odd groups are sometimes to be met with, even in single family. For instance, a trio of flutes, a brass quartet, a saxophone quartet, a string quartet, backed up with a piano and a pipe organ. All of these under our own observation.

The Drum

EXCEPT in connection with the rhythmic orchestra or the toy symphony, we have not mentioned the percussion instruments. When only a few instruments are to be had, it may be well to omit even the well-known side drum, so dear to the

(*Continued on page 851*)

SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS

SCHILLER SAID, "Song forbids victorious deeds to die;" and each day and year the world at large is realizing more and more the power of and the need for music. The public school must give to the child of to-day the richest possible background of music or it has failed; it has denied the adult of to-morrow his rightful heritage of the culture derived from good music.

Not only directors and teachers of music but also educators in other fields are urging more culture and this culture to take the form of music knowledge and appreciation. Dr. Will Grant Chambers, Dean of the School of Education, Pennsylvania State College, in the April, 1929, issue of the *National Education Association Journal*, said:

"How can one live efficiently, happily, and significantly in our world without education in music? The college man, without interest in the arts of our day, is surely as pitiable an object in terms of culture as the Harvard graduate of a century ago who knew no Latin, if such a creature ever existed.

"Let those who will continue the study of the ancient languages, literatures, and philosophies, as a means of culture. But the masses of those who seek preparation for life through a college course will find more to refine their taste, to direct their conversation into clear and worthy channels, to fill their leisure hours with wholesome, creative, and enjoyable reflections, through the study, practice, and appreciation of the arts which are most prominent in the life of our day."

Aims of the Public School Music Course

IN PHILADELPHIA, from the entrance of the child into the first grade of elementary school until his graduation from high school, the aims of the division of music include the following:

The course strives—

1. To give to the pupils the use of the singing voice;
2. To develop in them a love for the beautiful and fine in music;
3. To develop in them a discriminative taste in choosing the music that they sing, play or hear;
4. To help them to acquire the ability to appreciate the charm of structure and design found in the best music;
5. To lead them, above all, to a conception of that universal and individual language, music, as a beautiful essential in their daily lives.

Elementary School

NEEDLESS TO SAY, in the early part of the child's school life he must be guided slowly and wisely towards the foregoing objectives. Each year, with its unfolding of new perceptions, his experience may be enriched.

The course of study emphasizes the factors necessary to the well balanced musical development of every child. Song singing—both by rote and by note——individual singing, the correction of defective singers, rhythmic development, recognition of measure, recognition of phrase repetition, ear training—including both oral and written dictation—development of beauty of tone: all of these have been included in the course.

A Cross Section of Public School Music in a Big City

By GEORGE L. LINDSAY

PART I

Material

THE FOLLOWING material is necessary for the successful presentation of the above:

For grades one, two and three are needed—

1. Rote song material in the hands of the teacher;
2. Large display form of material that is to be studied on the blackboard;
3. A pitch instrument and a staff liner;
4. A keyboard instrument for playing accompaniments, whenever possible;
5. A phonograph and records of good music.

For grades four, five and six are needed:

1. The same as numbers 3, 4 and 5 of grades one, two and three, with the addition of—
2. Books of music in the hands of the pupils, these to contain unison and two and three part treble voice material;
3. Blank music paper in the hands of the pupils.

Procedure

SINCE THE MOST natural means of learning is by imitation, it is logical to begin by teaching rote songs. In this, if the children are to imitate the teacher, the first essential is that this teacher shall use as beautiful a tone as she can produce. A light head tone quality, not hushed and "breathy," but relaxed and with forward placement, should be her aim. The neutral syllables, "loo" and "noo," are used to emphasize the head quality in tone.

The fact that the pupils are to take their initial steps by means of imitation brings up the point of the non-musical teacher. The traditional plan has been for each elementary school teacher to teach her own music lesson. What, then, of the teacher who cannot sing, who cannot "carry a tune," or who cannot keep the pitch throughout a song? Are these children, who surely will imitate the teacher, to begin with a false conception of music? Such a plan is wrong from every angle. Special teachers of music should be chosen from each school faculty. Those who are musical should present the music lessons, the unmusical ones relieving them of some other duties in compensation.

Individual Singing and Seating

BEFORE SEATS can be assigned for singing, each pupil must be tested individually. Those pupils who can sing single phrases correctly should be seated in the rear of the room; those who sing fairly well should form a middle group; while the defective singers should be placed at the front of the room. This plan offers to the defective singers the double advantage of hearing both the teacher and the singers in the class. It also enables the teacher to keep in closer touch with the so-called "monotones."

After the above mentioned seating plan has been carried out, each individual in a row will sing a phrase of the song, beginning with the last pupil and working forward toward the front. Begin a new song with another row and proceed as before.

Correction of Defective Singers

MANY CHILDREN at first have difficulty in singing. The average child, however, soon responds to rote singing; and, with a very small singing experience, almost all children can sing in time.

There may remain a few whom we shall call "tone deaf." This condition may be the result of one of several causes; and it calls for individual help by the teacher, or, in some cases, by a physician.

The teacher should remedy the so-called monotone condition by individual matching of tones. The successful teacher will have reduced, by the end of the year, the percentage of defective singers to a minimum.

(Continued in December Etude)

Junior High School Boys' Chorus

By EARL L. BARKER

PART II

How to Organize the Glee Club

IN ORGANIZING a boys' chorus or glee club all the boys from the seventh grade through the junior high school or ninth grade should be called together and told they are going to sing four-part harmony, namely, first and second tenor, first and second bass. It should be stated definitely that the work is hard, that it is a man's job.

The boys are seated from the teacher's left to right in the following order: alto, soprano, alto tenor and bass. The descending scale: *do, ti, la, sol, fa, mi, re, do,* is written on the board in large letters. G (above middle C) is sounded from a pitch pipe or piano and all the alto boys are asked to call this G *do* and sing down the scale quite loudly, holding the last *do* which is an octave below the starting tone. Those boys who can reach this low G easily with the quality growing fuller, richer and freer are classified as second tenors. Their range is one octave, G to G:

Ex. 1

All alto boys who cannot reach the low G easily are classified as first tenors. Next, the soprano boys are tested, exactly the same method being followed as that used for the alto boys. Most of the younger boys will test as first tenors, but age, maturity, nationality, type and texture have a great deal to do with this. The range for a first tenor is C to D, as in the following example:

Ex. 2

The next voice to be considered is the alto tenor. This voice is usually found in boys just before the period of mutation or change. Sometimes the voice has already broken, but has not taken on a bass quality, and sometimes it is just ready to break. For these boys sound the pitch of A, fifth line, bass staff.

Ex. 3

The boys should call this A "do" and sing down to "sol" or E, third space, bass staff. Those boys who can sing this low "sol" easily with the voice growing fuller, richer and freer as it descends are classified as first basses. The compass of their voices is E to D:

Ex. 4

The last voice to be considered is the bass voice. Generally it is the older boys one looks to for basses, but occasionally a younger boy matures rapidly and his voice changes. To test the changed bass voice, the pitch of A, fifth line of bass staff, is sounded. The boys call this *do* and sing down the scale quite loudly. Those boys who can sing the low A an octave below the starting point with the voice rich and free are classified as second basses. The rest of the changed voices, or those who cannot reach this low A, are first basses. The range of the second bass voice is *A to C*, as indicated:

Ex. 5

If voice quality is not understood by the teacher or supervisor, it would be wise to ask a man teacher or a second and first bass from the high school chorus or glee club and either a teacher or a high school girl with a good contralto quality to help with the testing. These teachers or students should rehearse with the boys during the first few lessons, singing softly and assisting with the intonation.

Further Steps

AFTER THE boys' voices have been carefully tested, they should now be seated from the teacher's left to right in the following order: second tenor, first tenor,

(Continued on page 860)

SERIES NO. 9

THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

SHORT BIOGRAPHICAL SKETCHES TO ACCOMPANY THESE PORTRAITS ARE GIVEN ON REVERSE

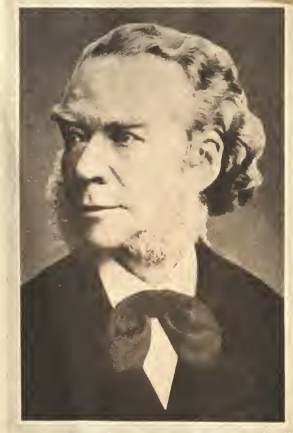
CARL MARIA VON WEBER

CAMILLA URSO

LEOPOLD GODOWSKY

HANS ENGELMANN

DAVID BISPHAM



CARL REINECKE

PORTRAITS

THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

BIOGRAPHIES

This page presents six more short biographical sketches of musical celebrities about whom every teacher, student and lover of music should know. A portrait of each of these celebrities is given on the preceding page. Each month, six biographical sketches accompanied by tinted portraits are presented in this manner, and it will be noted that master composers, great pianists, noted singers and famous violinists of the past and present are included.

LEOPOLD GODOWSKY

Godowsky (Go-dôf-skee) was born in Wilna, Poland, in 1870, the son of a physician. His love for music was apparent as early as his third year and, increasing continually, convinced his parents that young Leopold should receive a thorough musical education. The boy made several efforts at musical composition—efforts which cannot have been too frightfully bad, for he has since made use of bits of them in other compositions.

His pianistic début took place in Wilna in 1879, when he met with such an ovation that tours were at once arranged. In 1883 he was entered at the Berlin Hochschule, at which institution his professors were Rudorff and Bargiel. Godowsky first visited America, in company with the great French violinist, Ovide Musin, in 1884; he appeared here before many audiences, and his playing earned him a lofty place in their esteem. After appearances in France and England during the years 1887-88, he came back to America, but ere long was off again for a tour of Europe. His recitals in Berlin in 1900 were of prime importance, placing him unquestionably in the forefront of living virtuosi. For several years he was on the faculty of the *Akademie der Tonkunst* in Vienna. He then returned to America, which has ever since been his home. His work as an editor of educational piano material deserves great praise. Among his own compositions, special mention is due the *Triakontameron* (thirty pieces for piano).

CAMILLA URSO

Camilla Urso (Oor-so) was born in Nantes, France, in 1842, of Italian parentage. She died in New York City in 1902. From her father and her grandfather, both musicians of talent, she inherited an intense love for music, leading to early instruction on the violin. Upon the removal of the family to the French capital, she was entered in the classes of the distinguished Joseph Massart at the Conservatoire. The excellence of Massart's teaching is obvious from the fact that such violinists as Henri Wieniawski, Pablo de Sarasate, Teresina Tua and M. P. Marsick were among his pupils.

After a successful recital tour through Germany, followed by further study in Paris, Camilla was brought, at the age of ten, to America. Here she was hailed as a true prodigy, and for three years gave most delightful and astounding recitals which showed her the possessor of a lovely tone and an excellent technic. Her interpretative powers, even at this early stage of her career, are said to have been exceptional in scope and intensity. Then for several years she retired from the concert stage, not resuming appearances till 1862.

Going abroad shortly thereafter, her playing at the Pasdeloup Concerts in Paris won her tremendous ovations and she was accorded many honors. Later occurred tours in Australia and South Africa, and everywhere audiences greeted her with the utmost enthusiasm.

CARL MARIA VON WEBER

Weber (Vay-ber) was born in Eutin, Oldenburg, in 1786, and died in London in 1826. Both parents were exceptionally gifted musicians. Moreover, from watching his father's work as director of an itinerant dramatic troupe, he developed a "stage sense" which was later of immense assistance. His principal teachers were Heuschkel, Michael Haydn, Valesi, Kalcher and Abbé Vogler. His earliest compositions he inscribed to Michael Haydn. In 1799 he composed his first opera and made appearances as a piano soloist. Becoming interested in lithography, through his friendship with its inventor, Weber himself engraved a set of his own piano variations. In 1800 his opera "Das Waldmädchen" had its *première*.

After a short period as Kappelmeister at the Breslau City Theater, he resigned, soon entering the services of the Duke of Würtemberg, as Music-Intendent (1806). The following year he was made secretary to Duke Ludwig of Stuttgart and teacher of the Duke's children. Various operas were later given their premières, and meantime their composer made sensationally successful piano tours. For some time conductor in Prague, Weber became (1817) conductor at the Dresden Royal Opera House. Three years later his splendid opera "Der Freischütz" was completed, soon to be followed by "Euryanthe," with "Oberon" in 1826.

Weber was the initiator of the German romantic school of composition and was one of the world's greatest pianists.

CARL REINECKE

Reinecke (Ry-nek-e) was born in Altona, Germany, in 1824, and died in Leipzig in 1910. His father, a musician of good standing, was the source of his early musical training. When Carl was but eleven he gave excellent piano recitals. At eighteen he toured through Denmark and Sweden, going the next year to Leipzig for additional study and for the incalculable benefits which would flow from friendship with Mendelssohn, with Schumann and with other important figures there. New tours were undertaken in the ensuing years — in Germany, Denmark (Reinecke was the recipient of a stipend from the Danish king), Italy and France. After a period as professor of piano and composition at the Cologne conservatory, he became (1854) conductor of the Konzertgesellschaft in Barmen, and, five years later, musical director at Breslau University.

In 1860 he succeeded Rietz as conductor of the Leipzig Gewandhaus Concerts. He was also made a member of the faculty of the noted conservatory in that city. From 1867 to 1872 he gave concerts extensively, winning the acclaim suitable to the virtuoso that he undoubtedly was. In 1895 he gave up his position at the Gewandhaus; in 1902, his position at the conservatory. Reinecke wrote a large amount of music in all forms, operas, cantatas, symphonies, masses, songs, piano sonatas, and several excellent piano concertos.

DAVID SCULL BISPHAM

Bispham (Bisp-hm) was born in Philadelphia in 1857 and died in New York City in 1921. Despite his Quaker background, uncongenial to music of any sort and particularly to opera, his early leaning in this direction was too patent to be denied. After singing in amateur theatricals and with various choirs in his native city, he went, in 1886, to Italy for advanced study. Here his principal teachers were Vannuccini and Francesco Lamperti. Thereafter going to London, he completed his training under Randegger and Shakespeare. Thus he may be said to have had the incalculable advantage of learning from four of the very greatest vocal teachers of the day.

His operatic début occurred in London in 1891, when his singing and his amusing acting in a Messager opera brought him speedy note. Soon after, he sang with distinction the rôle of *Kurwenal* (in "Tristan and Isolde") at Drury Lane, thereby enhancing greatly his reputation.

For about twelve years, or from 1896 to 1908, Bispham appeared alternately at the Metropolitan Opera House in New York and at Covent Garden Opera House, London. He also gave many recitals — incidentally singing all foreign songs with English text—and these grew so popular that in 1909 he quitted the operatic stage in their favor. Among the rôles in which he was best liked were *Falstaff*, *Iago* and *Kurwenal*. He created leading parts in operas by Cowen, Benedict, Dame Ethel Smyth and Walter Damrosch.

HANS ENGELMANN

Engelmann (Eng-l-mahn) was born in Berlin, Germany, in 1872 and died in Philadelphia, Pennsylvania, in 1914. His father, a military officer who had risen to the position of private secretary in the service of Emperor Wilhelm I, intended his son for the medical profession—but that Hans was "all music" soon became apparent. His father, therefore, allowed him to leave the University at Heidelberg in favor of residence in Leipzig and courses in piano and composition.

It was in the winter of 1891 that he came to America, locating in Philadelphia. His musical training was continued here under Hermann Mohr, a teacher of great merit who proved also a real friend to the young student. Constantly composing works of all types, but especially piano pieces in lighter vein, Engelmann found a ready market for his wares. The first manuscript published in America was *The Marine Band March*, an attractive little composition of only second grade difficulty. Then followed, till the time of his death, an amazingly lengthy list of successful pieces—generally easy to play and ever characterized by that wonderful flow of melody which teachers and pupils the world over came to admire and expect. *The Melody of Love* has won the pennon of popularity over all his other compositions, but there are many close rivals for the honor among the host of delightful pieces from his pen.

As an orchestral conductor Engelmann also won considerable repute.

FASCINATING PIECES FOR THE MUSICAL HOME

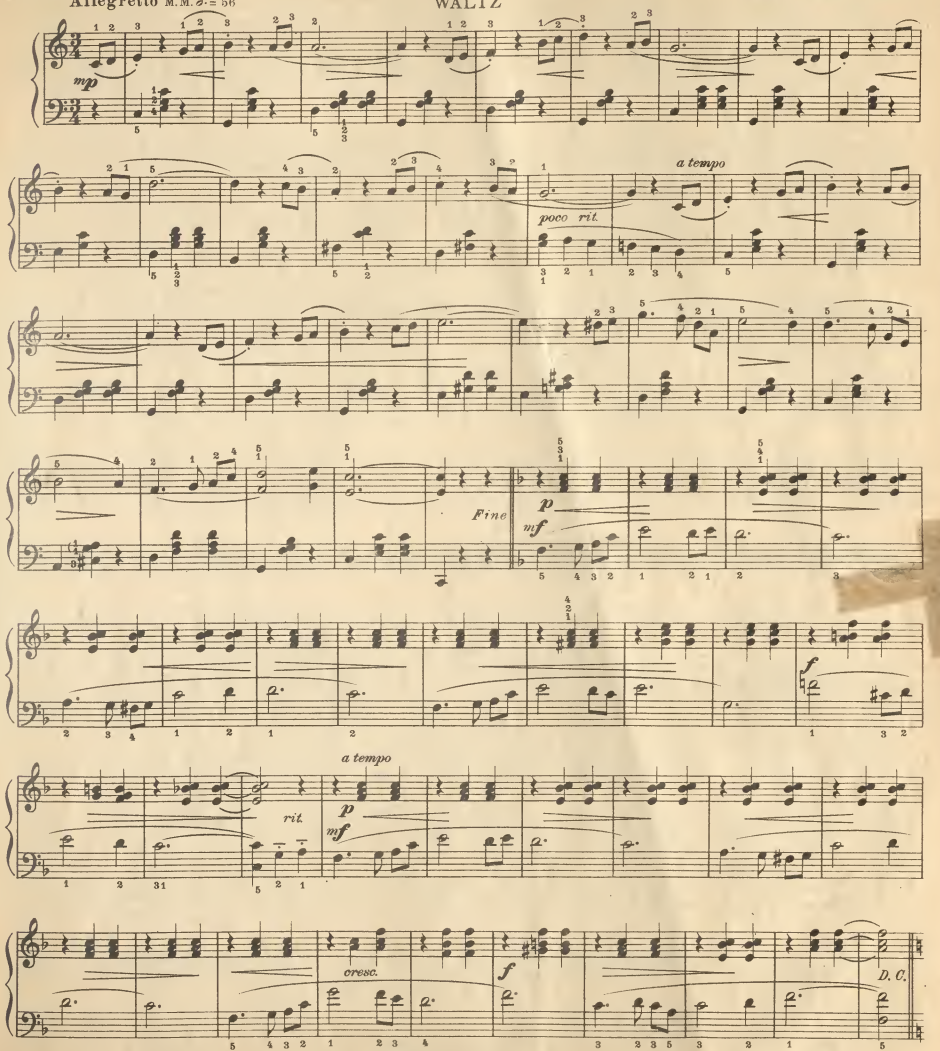
A lively waltz: right under the hands.
Grade 3.

JOYOUS DAYS

WALTZ

MILTONA MOORE

Allegretto M.M. ♩. = 56



Other Music Sections in this issue on pages 821, 833, 841.

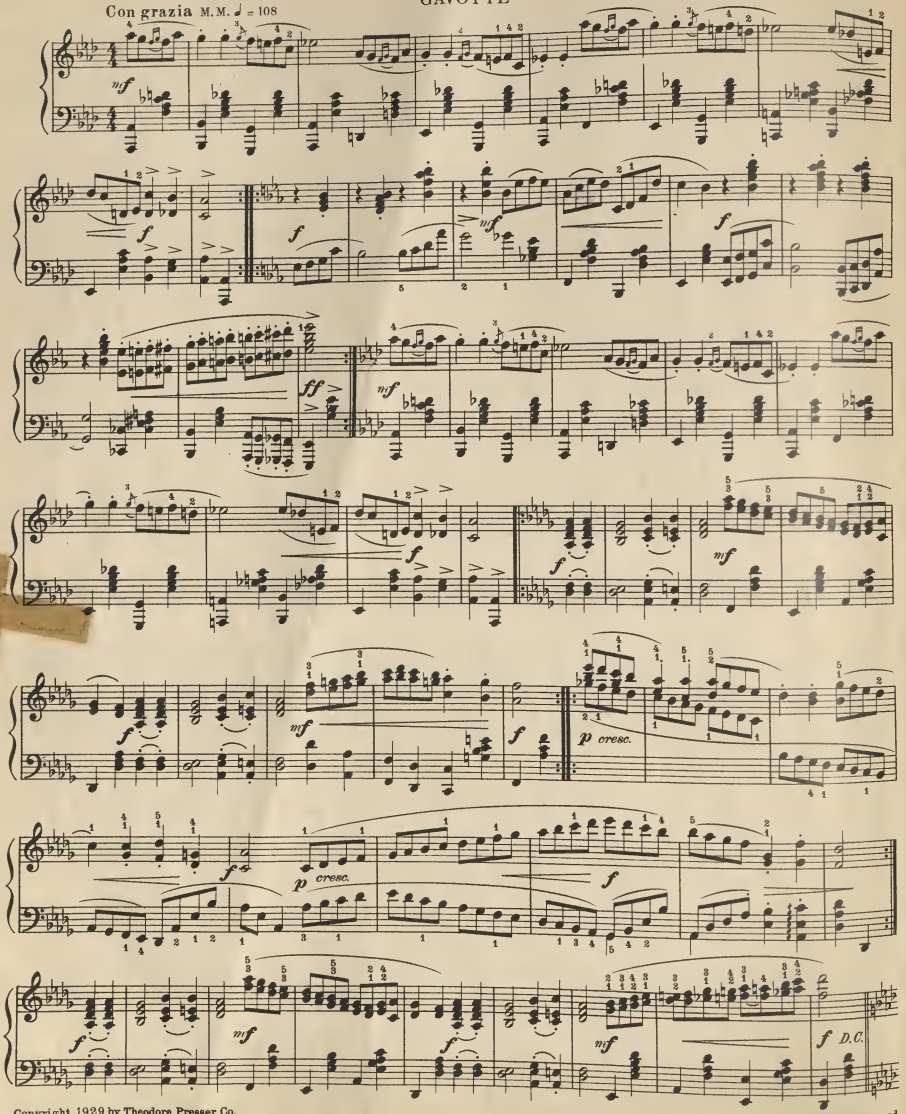
MARQUISETTE

GAVOTTE

Dainty and well-written. Grade 4.

A.W. LANSING

Con grazia M.M. ♩ = 108

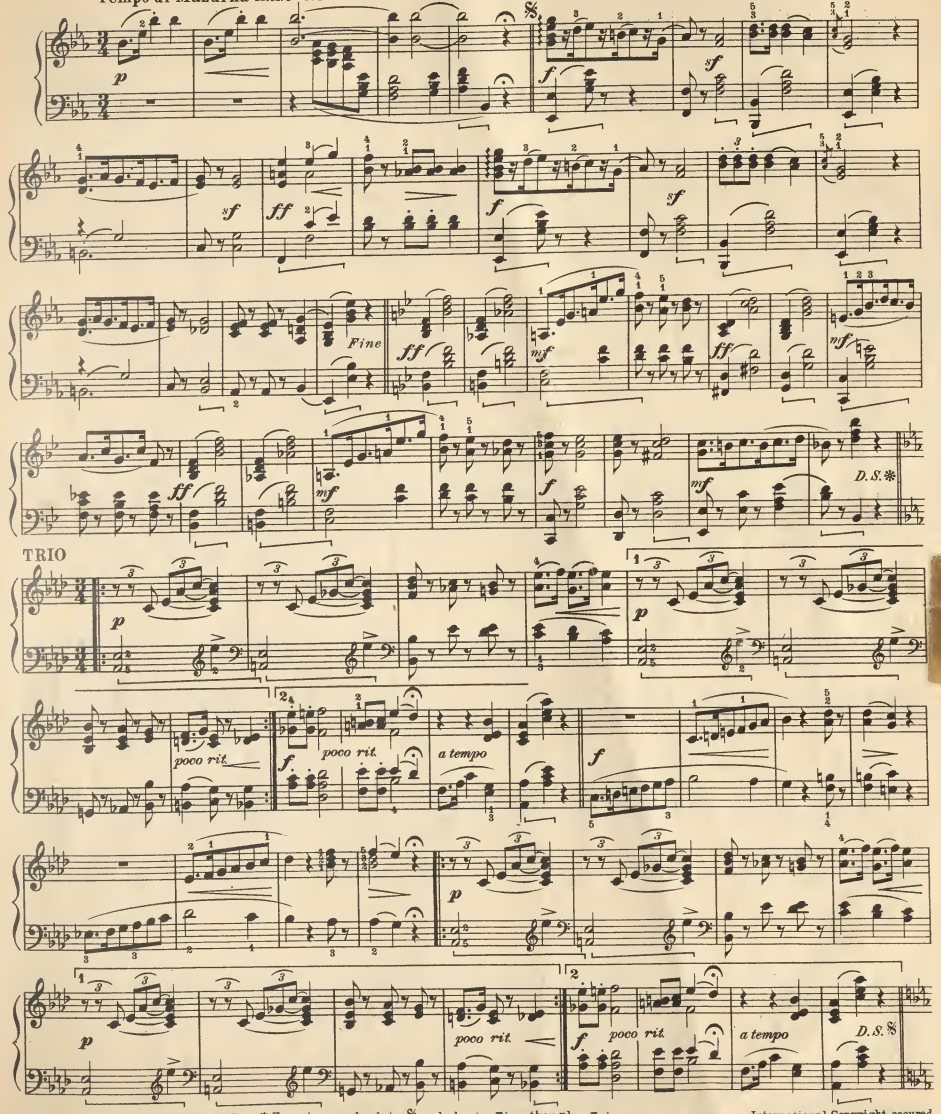


MAZURKA MILITAIRE

A fine rhythmic study. Grade 3½.

HELLER NICHOLLS

Tempo di Mazurka M.M. ♩ = 108



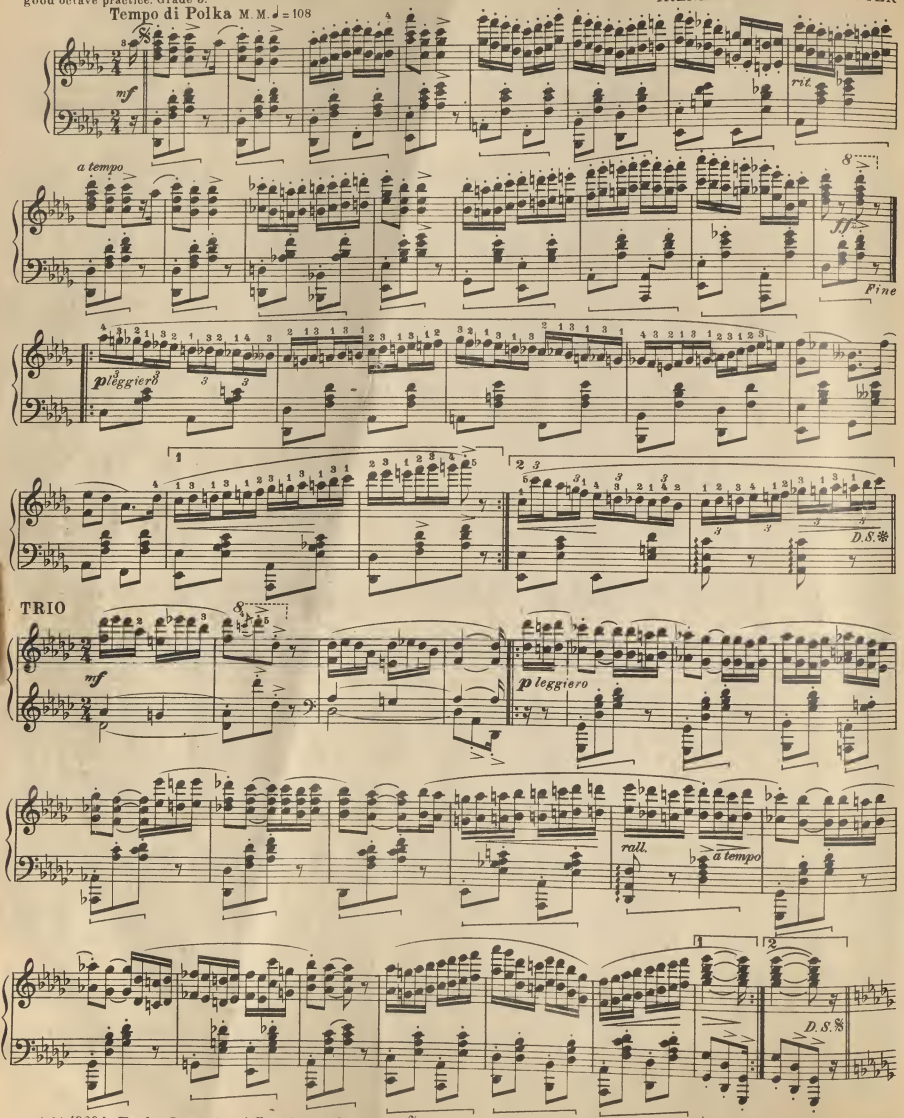
 % From here go back to % and play to *Fine*; then play *Trio*.

DANCE OF THE IMPS

A brilliant exhibition piece; affording good octave practice. Grade 5.

IRENE MARSCHAND RITTER

Tempo di Polka M.M. ♩ = 108



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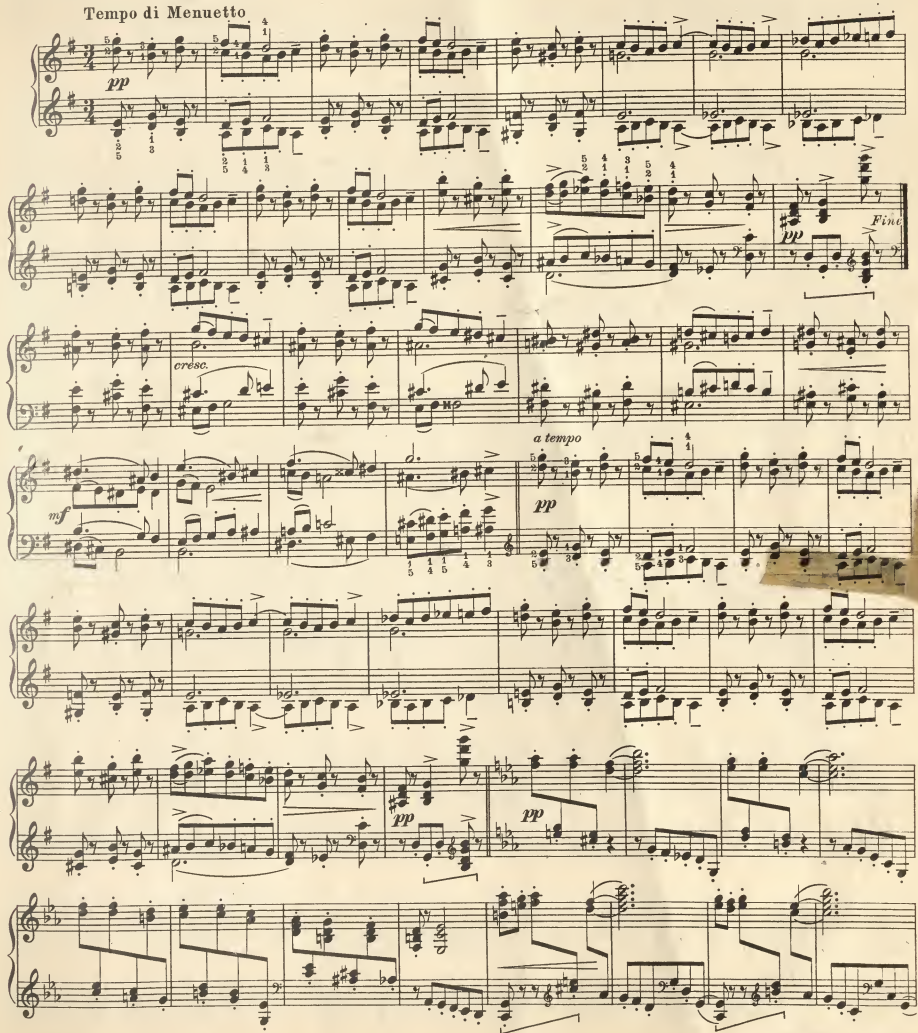
MIGNONETTE

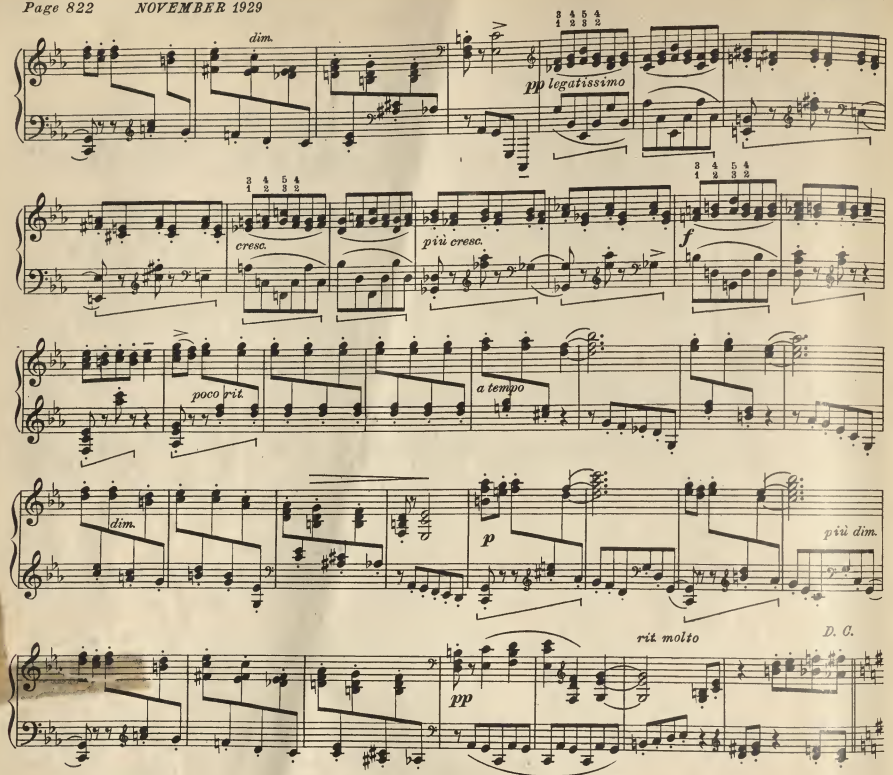
From a set of five compositions entitled *From Grandmother's Garden*. Grade 5

Mrs. H.H.A. BEACH, Op. 97, No. 3

Tempo di Menuetto



Other Music Sections in this issue on pages 817, 833, 841

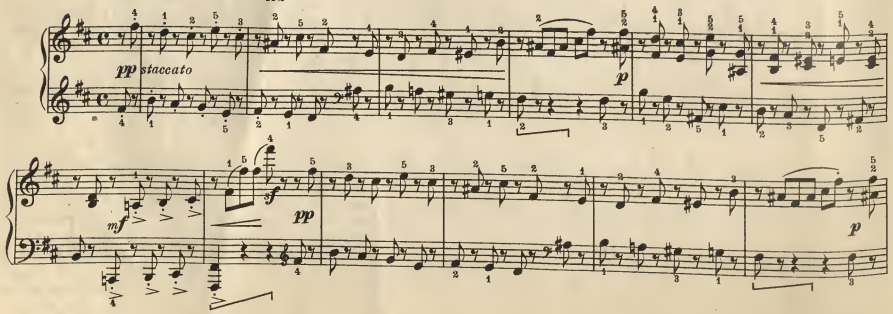


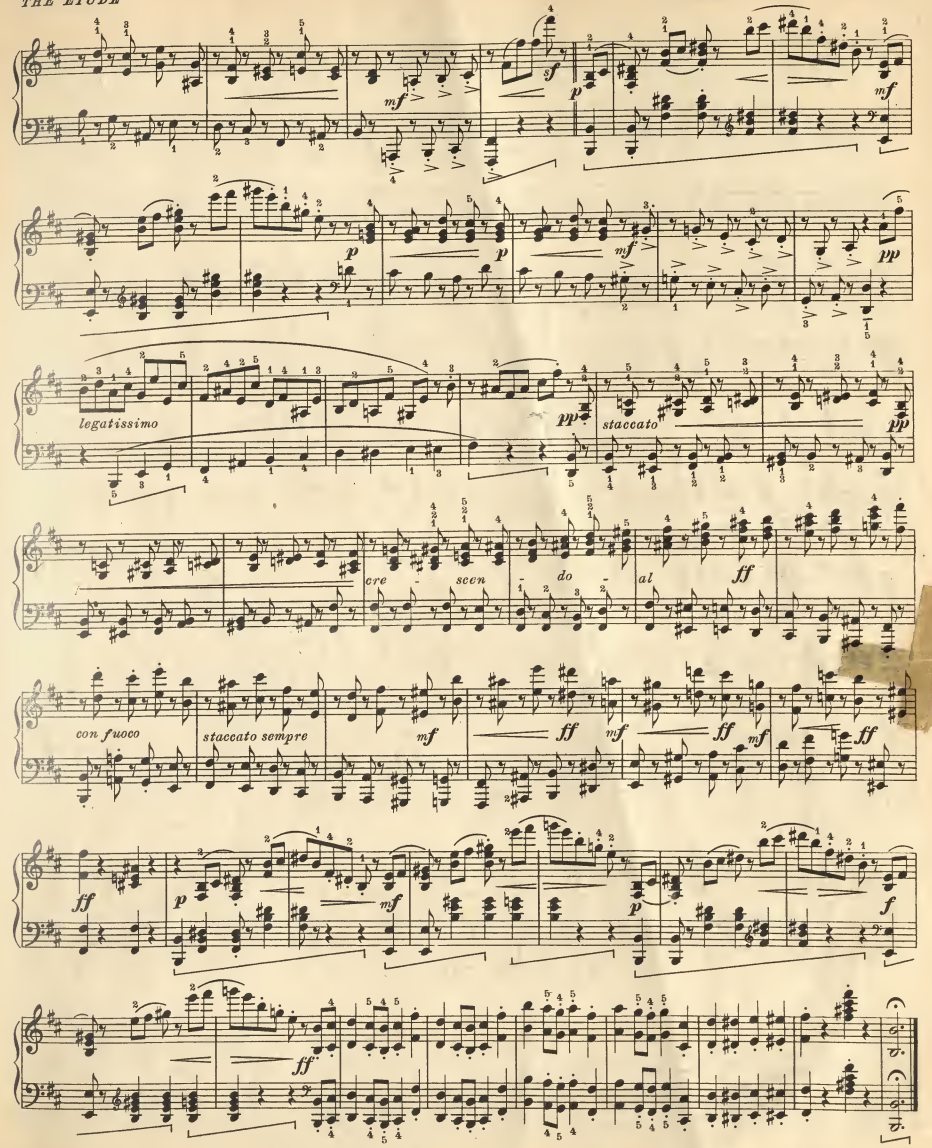
SCHERZO IN B MINOR

FELIX MENDELSSOHN
Edited by HENRY A. LANG

One of the master's lighter works; highly characteristic in style. Grade 5

Prestissimo M.M. ♩ = 132





WHITHER?

TONE POEM

An impassioned *song without words*. Grade 5.

"Ah, whence, and whither flown again, who knows!"from Omar Khayyam

AGNES CLUNE QUINLAN

Moderato con espressione

con Ped.

molto rit. *affret.* *a tempo* *ff*

allarg.

Last time only

pp *p* *pp* *pp*

Poco più mosso

p *cresc.* *mf* *p poco accel.*

rapido, quasi cadenza

poco rit. *pp*

cresc. molto

ff scintellante decreso.

poco rit. *l. h.* *D.C.*

THE EMPRESS DANCES

An impressive number by a popular American writer. Grade 5.

CHARLES FONTEYN MANNEY

Tempo di Valse moderato

p *dolce*

Con Pedale

p *mf*

poco rit. *a tempo* *pp legg.* *ten.* *ten.*

ten. *ten.*

pp ten. ten. mf

poco a poco cresc. poco rit. a tempo f grandioso

ff poco rit. a tempo

Espressivo, rubato

p cantabile ten. ten. cresc.

p subito cresc. p subito p

ten. ten. cresc. mf poco rit.

a tempo f ben ritmato accel. f rit.

a tempo dim. leggiero poco p dolce

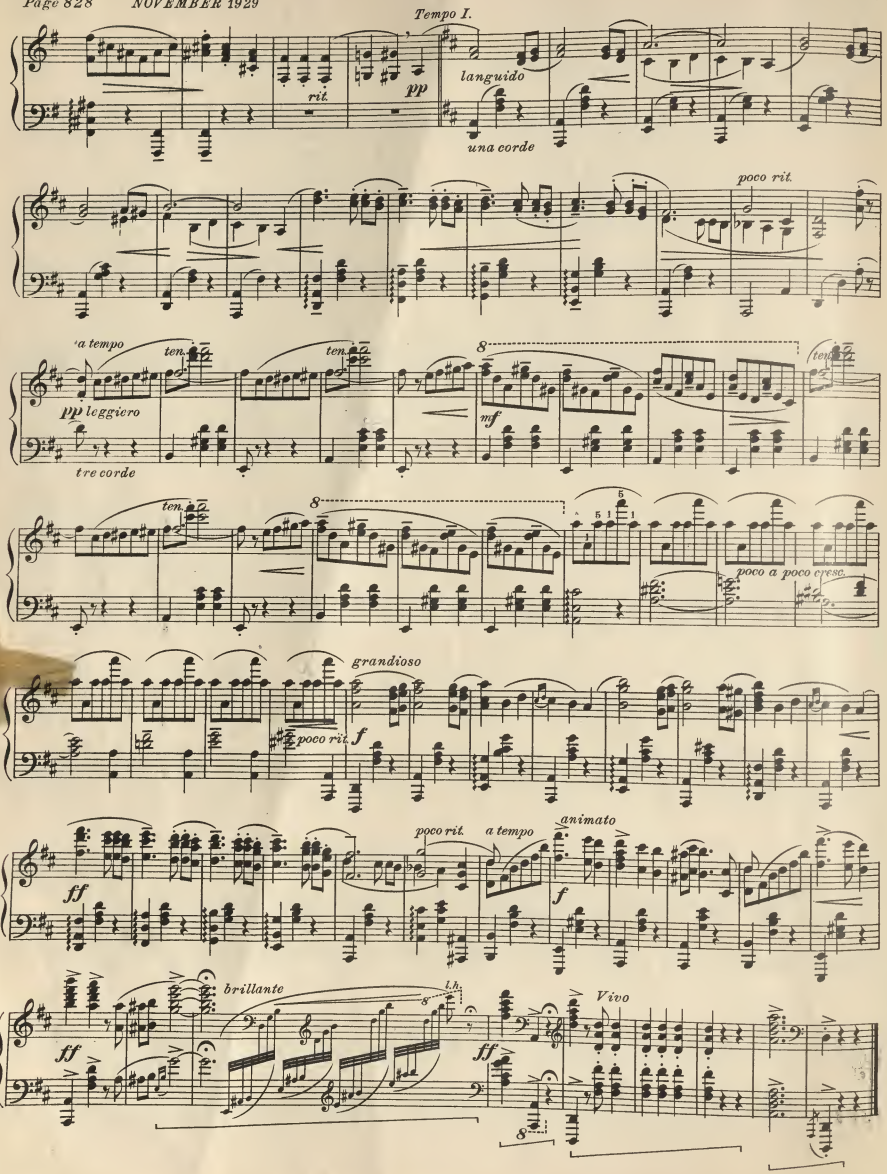
cresc. rit. ff

ten. mf ff roughly mf

ff roughly ff ten.

animato mp subito poco a poco cresc.

ff pesante rit. dim. poco a poco



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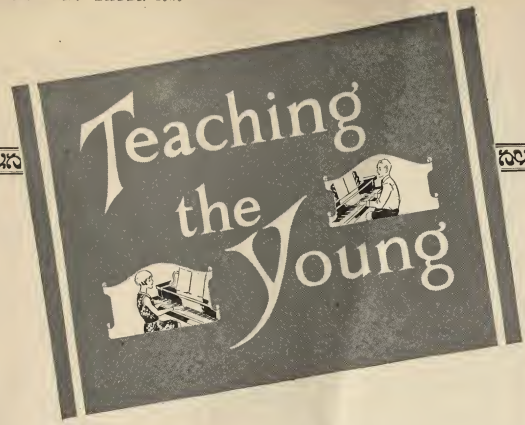

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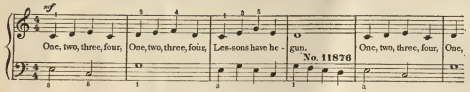

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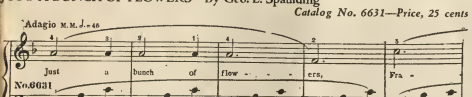
Adagio M.M. ♩= 46



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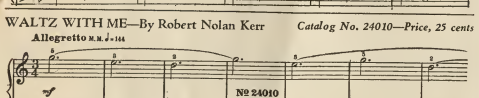
Allegretto M.M. ♩= 144



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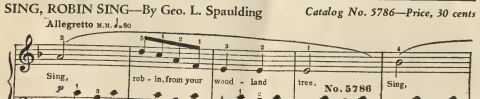
Allegretto M.M. ♩= 80



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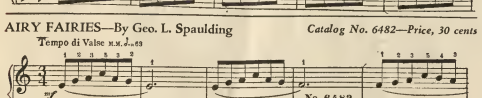
Tempo di Valse M.M. ♩= 63



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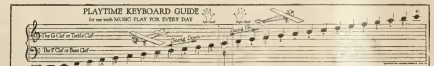

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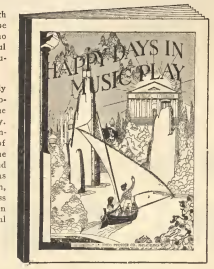

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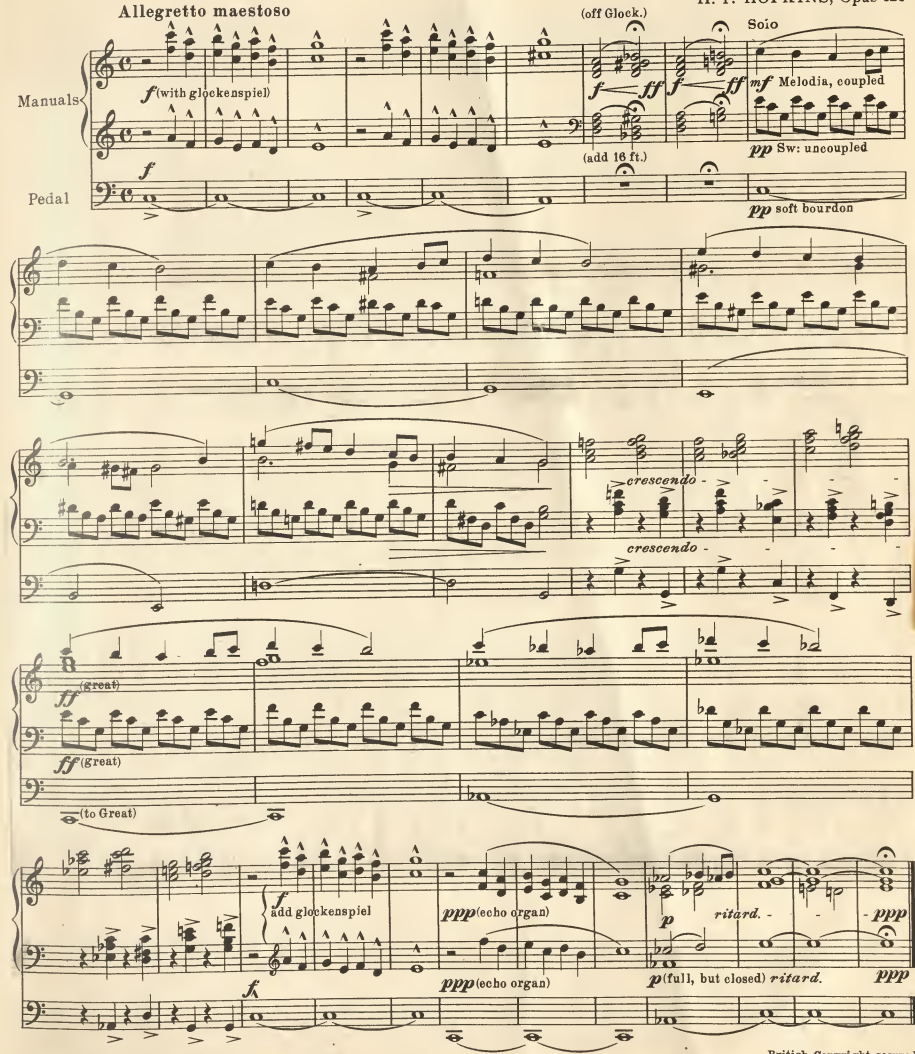
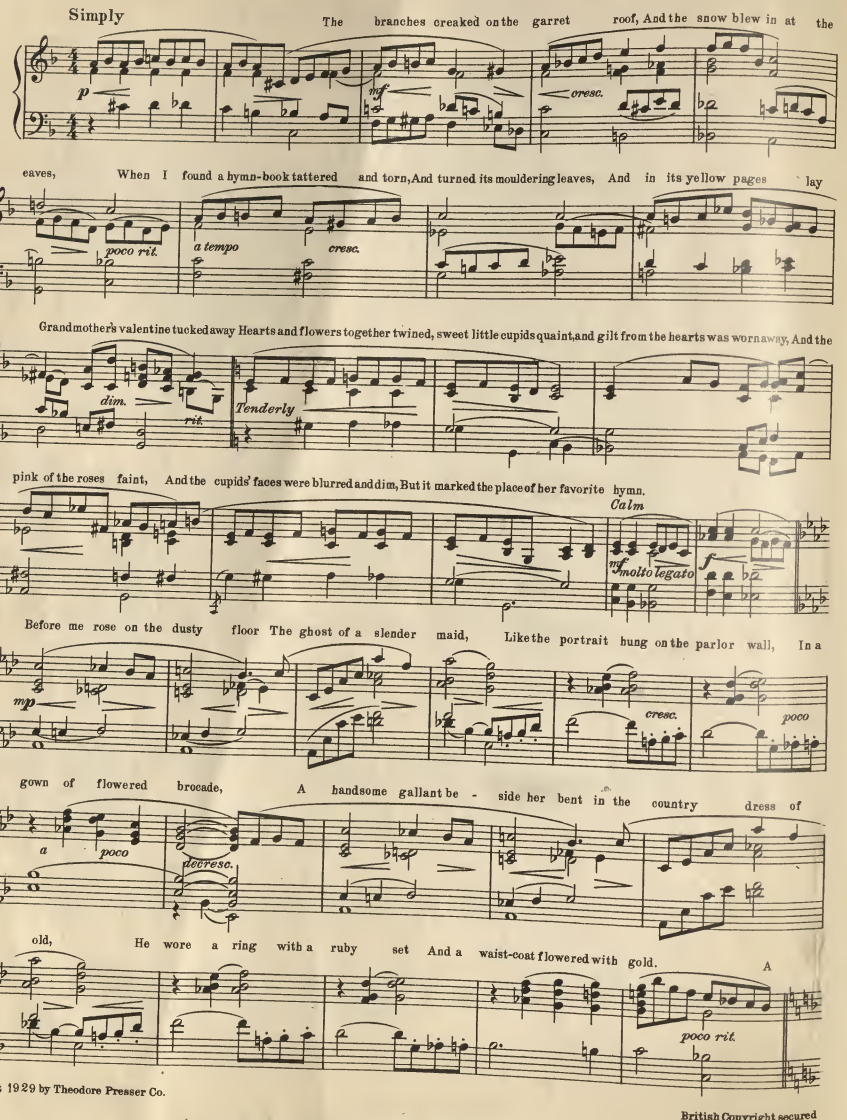


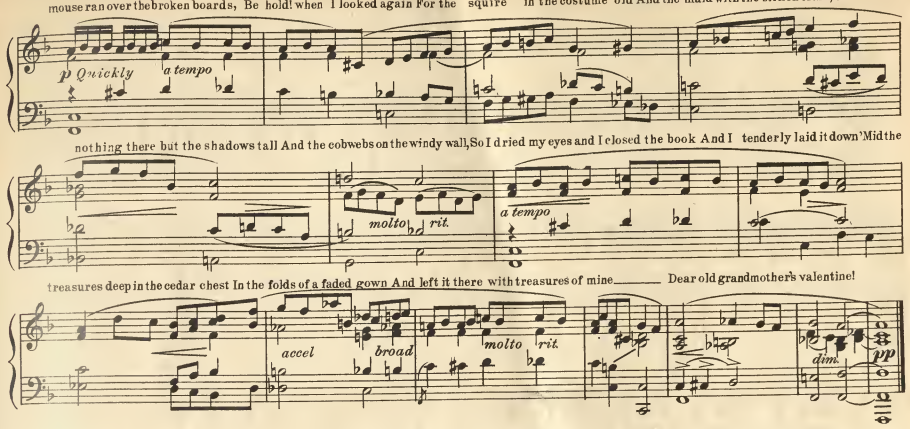
Other Music Sections in this issue on pages 817, 821, 841.

MINNA IRVING

GRANDMOTHER'S VALENTINE

PHYLLIS FERGUS

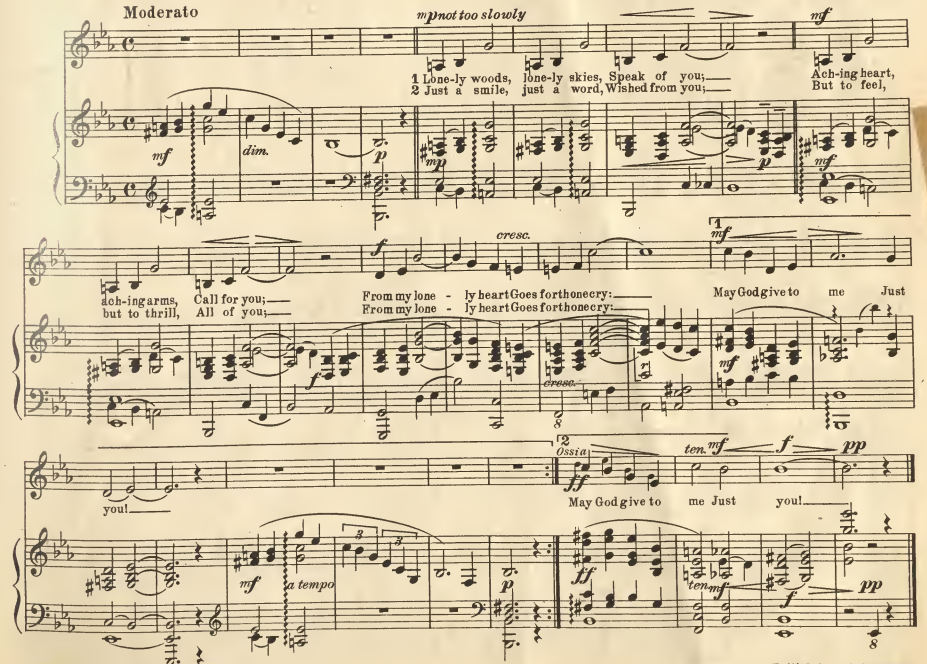




D. B. ALLAN

LONELY HEART

GORDON BALCH NEVIN



LET NOT YOUR HEART BE TROUBLED

Mrs. R. R. FORMAN

Andante con espressione

mp

Let not your heart be— trou-bled; Ye be-

mp legato *mp*

lieve in God, be-lieve al-so in me. Let not your heart be— trou-bled; Ye be-

poco rit. *mf a tempo*

lieve in God, be-lieve al-so in me. In my Fa-ther's house are man-y man-sions: If it

poco rit. *a tempo* *mf*

p con dolcezza *cresc.*

were not so I would have told you. I go to pre-pare a place for— you. I go to pre-pare a

p con dolcezza *cresc.*

f *deciso* *allarg.*

place for— you: And if I go— to pre-pare a place for you, I will come a-gain, I will come a-gain, And re-

f *allarg.*

rit.

ceive you un-to my-self, that where I am,— there ye may be al-so.—

rit *rit.*

p **Andante espress.** *cresc.*

Peace, peace, peace I leave with you: Peace, peace, peace I leave with you: My peace I give un-to you: Not as the world—

p *cresc.*

giv-eth, give I un-to you,— peace. Let not your heart be— trou-bled, Nei-ther let it be a-fraid.

mp *rit.*

mp *mf* *rit.*

JUST TO BE GLAD

MAUD LOUISE GARDINER

GUSTAV KLEMM

Andante con moto

a tempo

1. Just to be glad for a smil-ing day,— What-ev-er it may bring.
2. Just to be glad for the sum-mer-time,— The flow-ers on the hills,

f *ff* *ritard.* *a tempo* *mf*

Just to be glad for a friend-ly way— The touch of a song-bird's wing;— Just to be glad for
Just to be glad for the gay, gay rhyme— Of wa-ter-dan-cing in rills;— Just to be glad the

ritard. *a tempo* *mp*

sing-ing of words With col-ors like the sky is blue, O'er an a-cre and a sea— That tell me of love Ah!— love a-lone,— To
tree,— Oh! just to be glad that you

l.h. *ritard.*

poco ritard. *a tempo* *largamente*

live in the heart of me.— love me true!— And God gave you to me.—

mp poco ritard. *f a tempo* *ritard.* *ff largamente* *accel. al fine* *fff*

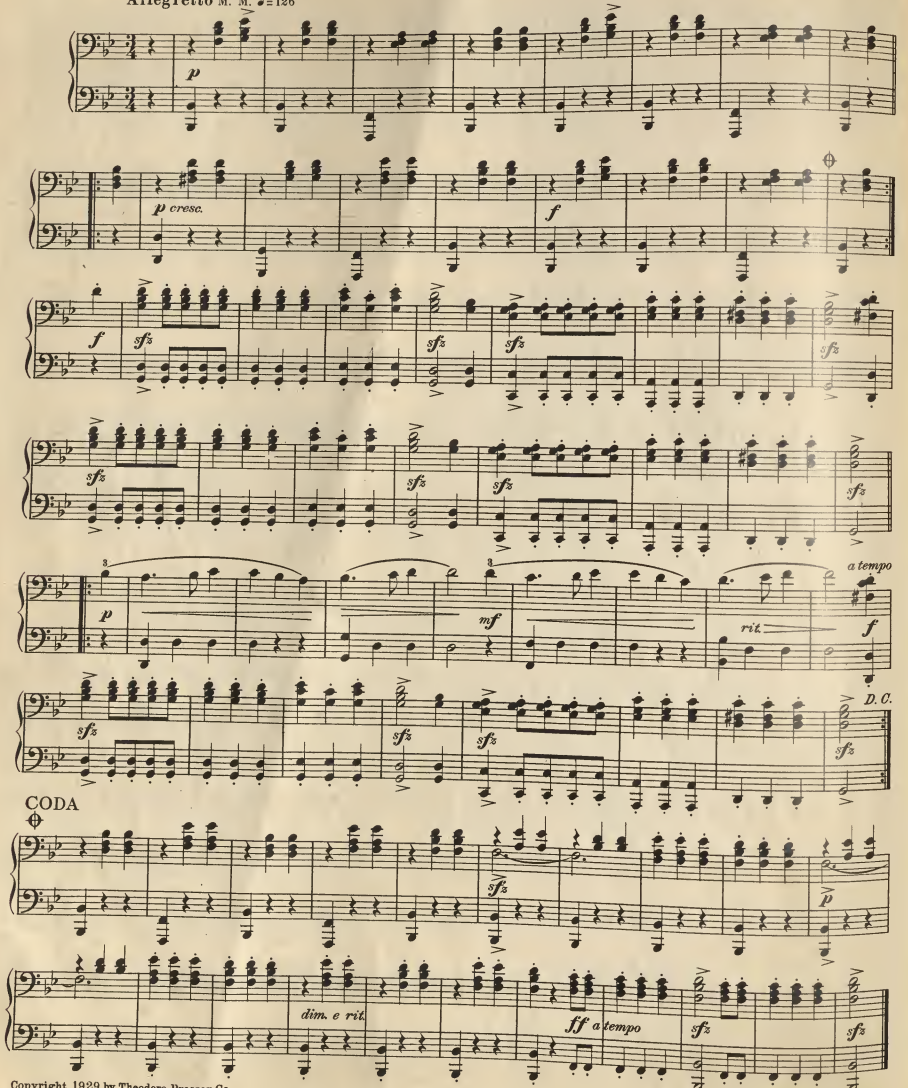
IN SCHUBERT'S DAY

In the style of an old German dance. Grade 3.

SECONDO

RICH. KRENTZLIN, Op. 109

Allegretto M. M. ♩= 126

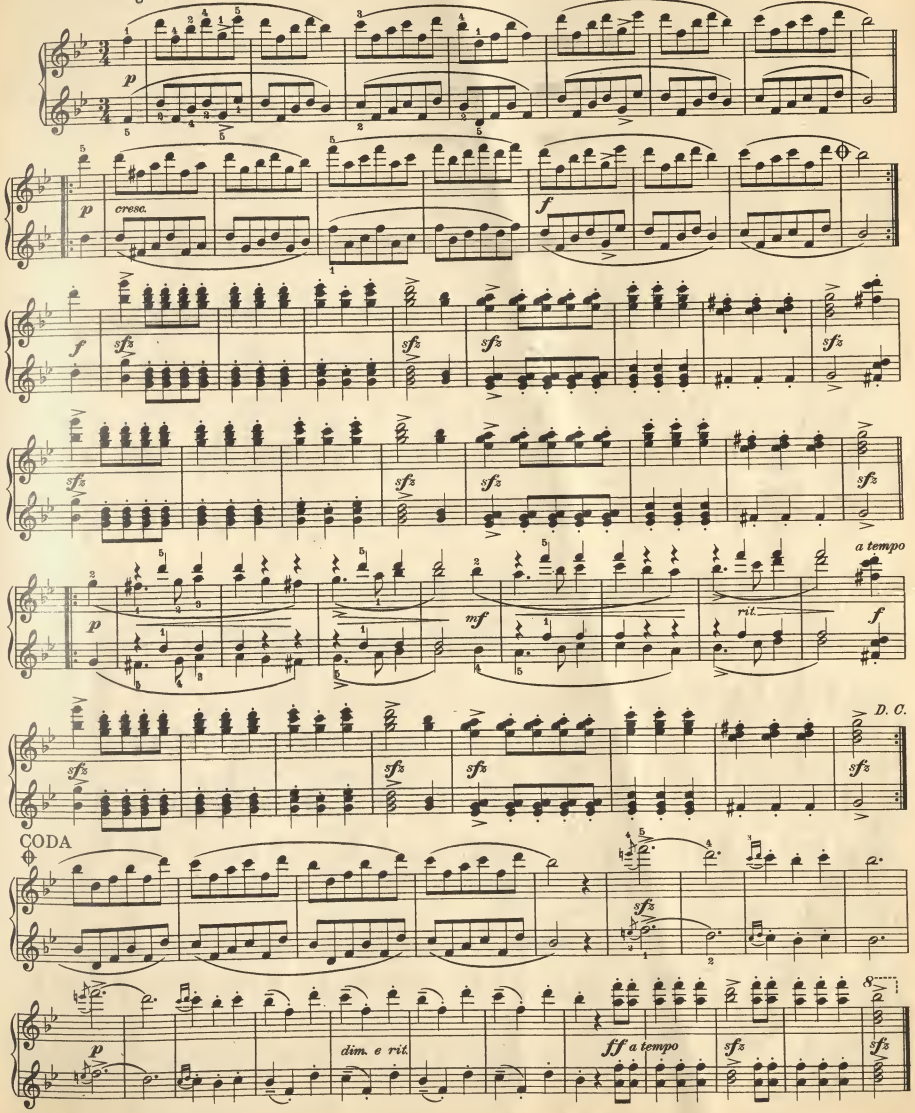


IN SCHUBERT'S DAY

PRIMO

RICH. KRENTZLIN, Op. 109

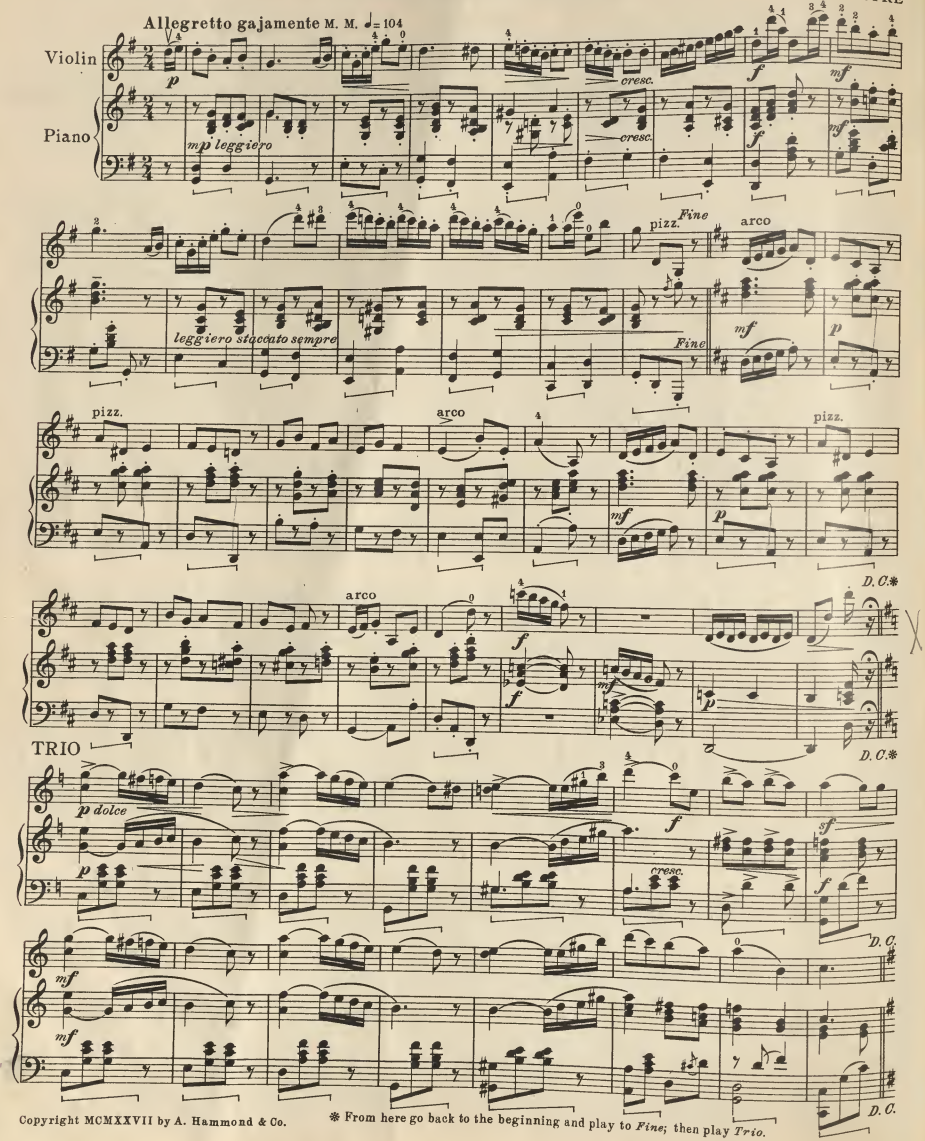
Allegretto M. M. ♩= 126



CHANSON GAI

A lively study in *staccato* bowing.

DENIS DUPRÉ



* From here go back to the beginning and play to *Fine*; then play *Trio*.

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

COLUMBUS

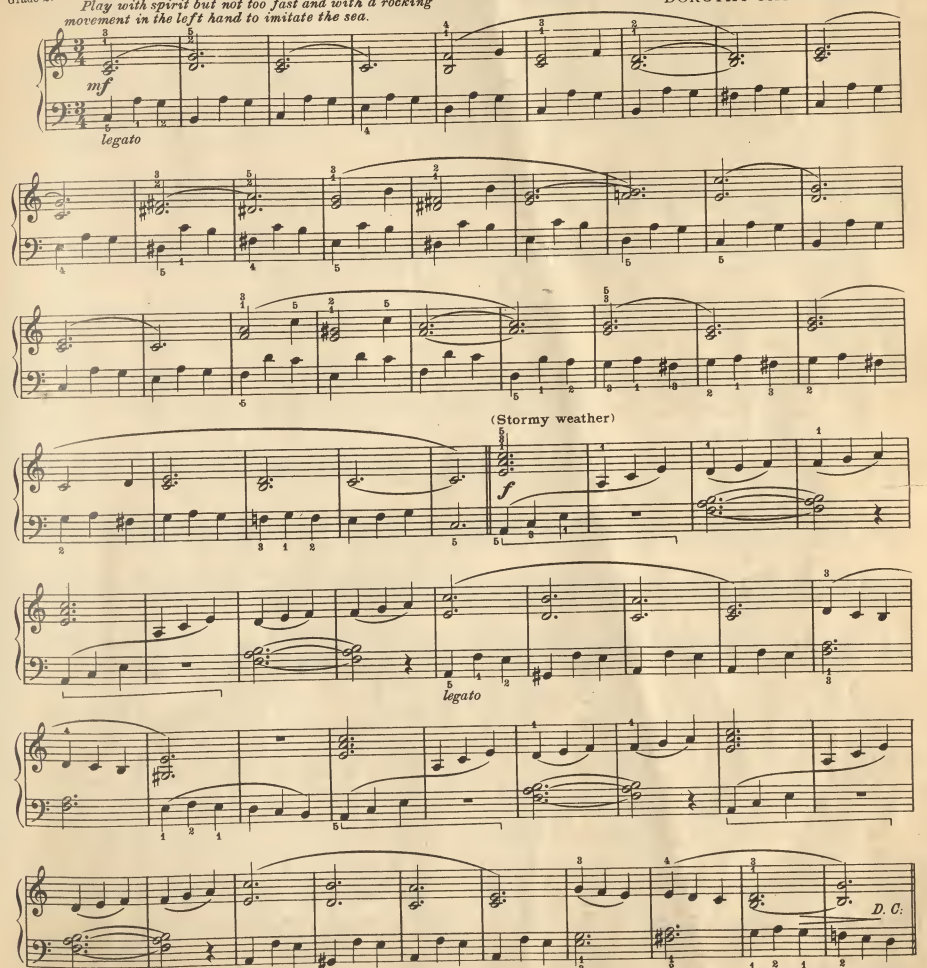
Sailing, sailing, o'er a sea of blue,
Columbus came in 1492.
He braved the sea to prove the earth was round
And so our own dear land was found.

Dorothy Gaynor Blake

From *Heroes of the Child World.*
Grade 2.

DOROTHY GAYNOR BLAKE

Play with spirit but not too fast and with a rocking movement in the left hand to imitate the sea.



Other Music Sections in this issue on pages 817, 821, 833

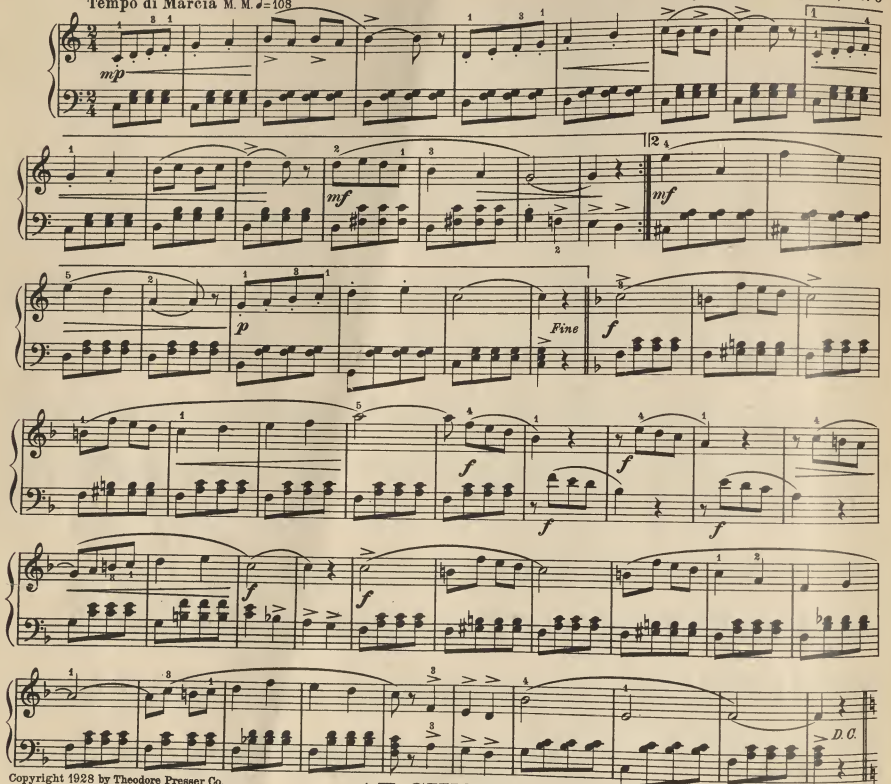
THE BIG BAND

MARCH

In military style. Grade 1.

WALLACE A. JOHNSON, Op. 195, No. 5

Tempo di Marcia M. M. ♩=108

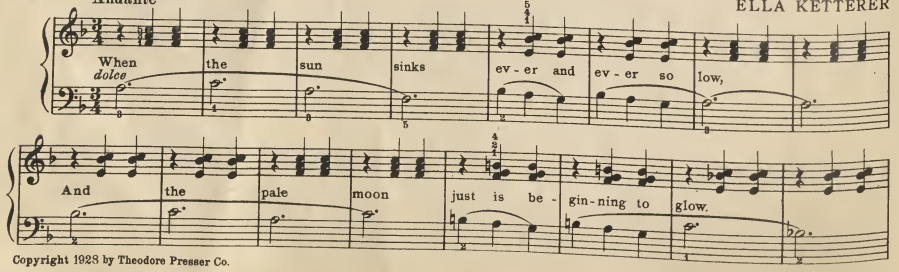


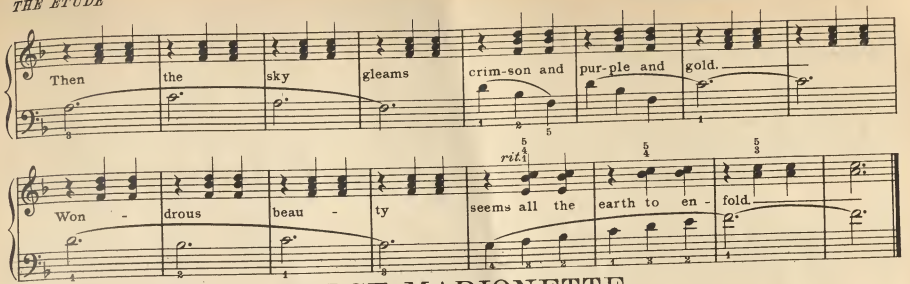
AT SUNSET

An expressive left hand melody. Grade 1.

ELLA KETTERER

Andante



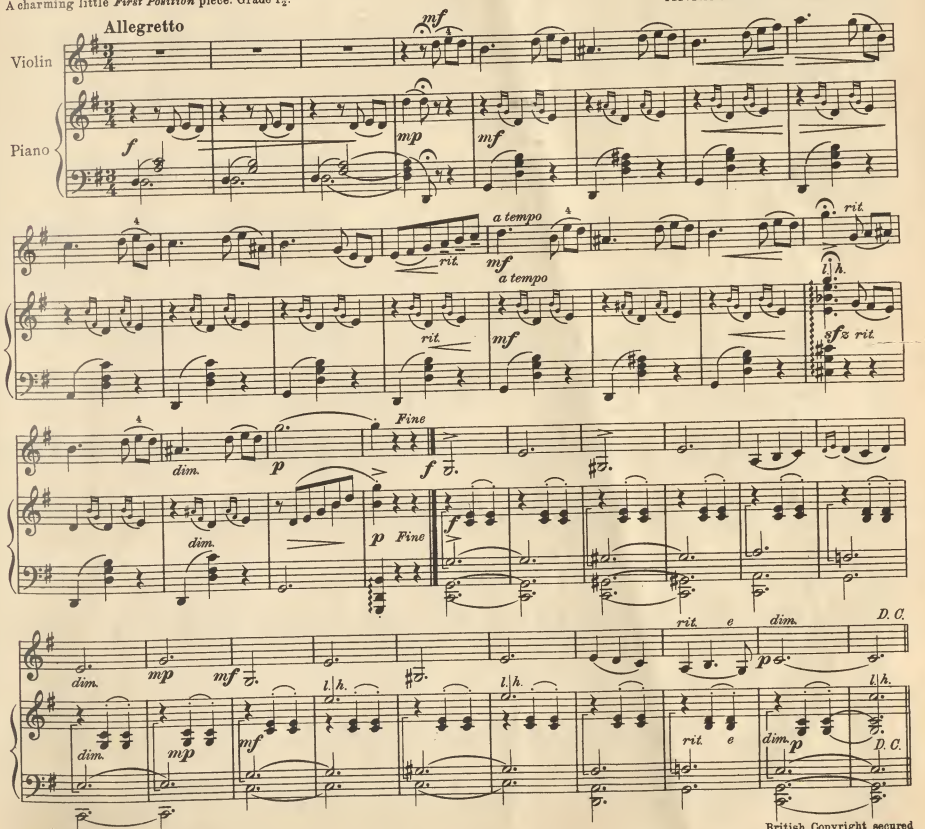


VALSE MARIONETTE

A charming little *First Position* piece. Grade 1½.

ANNA PRISCILLA RISHER

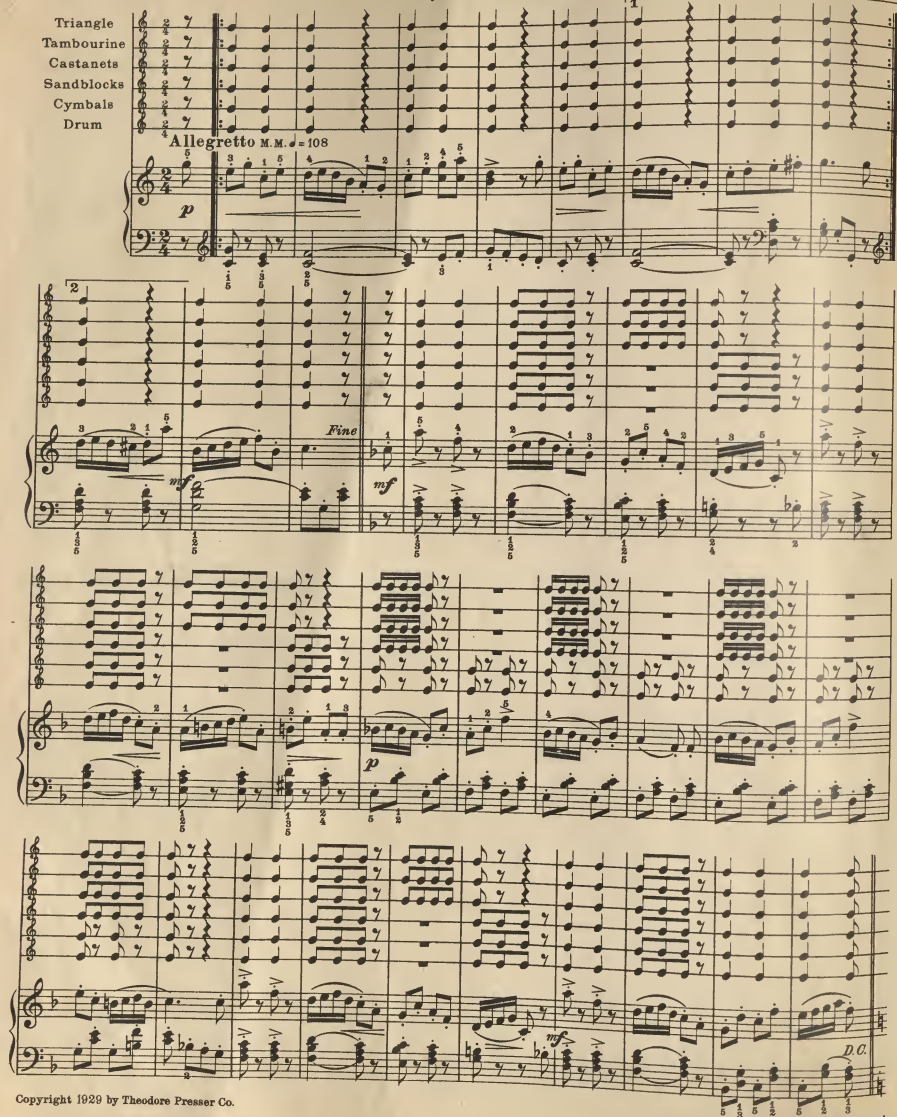
Allegretto



ROGUISHNESS

For Rhythmic Orchestra

H. D. HEWITT



EDUCATIONAL STUDY NOTES ON MUSIC IN THIS ETUDE

By EDGAR ALDEN BARRELL

Joyous Days, by Miltona Moore.

Many pianists will hold on to the first E in the right hand for two counts, though it is only a quarter note. Instead, after the first beat of the measure, the hand should leave the keyboard for a brief second. So, likewise, wherever quarter rests occur in the melody. The happy left-hand theme in section two is simple to play but must be made very *legato*.

There are no difficulties in this waltz except those which you create for yourselves.

Marquisette, by A. W. Lansing.

The title means, translated, "The Little Marchioness." To restate an old rule, when there is a single grace note before a note or chord, sound the grace note on the beat; but when there are two or more grace notes before a note or chord, sound the grace notes before the beat. In the half measure with which this graceful gavotte opens, two grace notes precede the note F; in the next measure there is a single grace note.

The thirds in the D-flat section are pleasing and not difficult for the pupil who has practiced exercises of thirds. They are to be only *mezzo-forte*, though the measures before and after are *forte*.

Mazurka Militaire, by Heller Nicholls.

Mr. Nicholls is an Englishman, a skillful linguist, and a composer whose piano pieces and part songs—well put together—are unaffectedly tuneful. This Polish dance, of scarcely more than third grade difficulty, is nicely under the hands. The introductory measures should be played at the given tempo and then followed by a considerable pause before the first section commences.

In the B-flat section the alternation of *ff* and *mf* is of importance. In the A-flat section, the left hand, in crossing over the right, is to play the treble note with the accent indicated.

Dance of the Imps, by Irene Marschand Ritter.

IRENE M. RITTER

This concert polka is a rousing good one. It is the work of the Philadelphia organist and composer, Miss Irene Ritter, whose charming style is familiar to you all. The introduction is a characteristic one; and, characteristically, it is actually very easy to play, though it looks somewhat terrifying. It stresses the dominant tonality.

The octave passages, to be played unerringly and with complete relaxation, will require separate right-hand practice. Accustom yourselves to selecting from the compositions you study certain "tricky" spots and then practicing these day after day until the difficulties of touch or of technic are put to flight.

The triplets in the second section offer variety; it will not be easy to make them regular unless the indicated fingering is followed implicitly.

The trio continues the octave idea, but few of these octaves are staccato as were the octaves in section one. Note the slight syncopation in the trio.

Mignonette, by Mrs. H. H. A. Beach.

Here is a masterly minuet by one of the greatest of contemporary composers. It starts very softly and in staccato style, and you must observe the eighth rests in measures one, three, and so on, most strictly. The mixture of wrist staccato and finger staccato, to be used in playing this number, should be fully explained to the pupil by the teacher.

After a bit, the volume increases to *mezzo forte* and even *forte*, then drops back to *pianissimo* again. The second theme, also at first very soft, has something rather Scarlattian about it, which we like intensely. In the second measure of this section the left hand must be even and distinct. Notice the harmonic progression upward, which soon follows: the bass advances by semitones from E-flat to G—and then what in harmony is known as a "supertonic seventh" chord brings us back to the first measures of the second theme. Finally the main theme reappears, and, as we listen to it anew, we realize how completely dainty it is.

Mrs. Beach's technic as a composer is always astounding. Her article on another page of this issue will be found well worth the reading.

Scherzo in B Minor, by Felix Mendelssohn.

Notice that in every fourth measure of section one there are slurs, indicative of the momentary cessation of the staccato touch. This first section is to be played softly except near the close, where the volume increases to *mezzo-forte*. The second section commences in the tonic major (B major), but the minor is soon reestablished. After intensely effective measures featuring double notes, a bit of the first theme is again heard—now in octaves. Then follows a quotation of the B major theme, and, with a final swirl of octaves, the delightful scherzo is done. Like all pieces intended to be played at a great speed, this must be for a time practiced very slowly.

Whither?, by Agnes Clune Quinlan.

AGNES C. QUINLAN

Miss Quinlan, a resident of Philadelphia, was born in Limerick, Ireland, and received the major part of her training at the Royal Academy of Music in London. She has given numerous piano recitals in the East, including an appearance with the Philadelphia Symphony Orchestra and is also known as a most excellent teacher. Her songs and piano pieces are well liked.

The quotation with which she prefaces this composition comes from "The Rubáiyát," a philosophical poem by the Persian writer, Omar Khayyám. If you have not read this poem, we recommend it to you heartily, particularly as collateral material in studying the piece in question.

In the first measure the rhythm  is unhackneyed and pleases the ear greatly. After eight measures, the theme is presented in octaves, *fortissimo*, an increased impressiveness thereby being gained. The second section starts in the dominant key (B major), but ere long we find ourselves back in "the home key." The arpeggios and the downward chromatic scales—played *scintillante* or brilliantly—bring to mind the idea of flight mentioned by Omar. Observe how skillfully we are now led back to theme one.

Play with singing tone, and vary the rhythm by judicious use of the *rubato* style.

The Empress Dances, by Charles Fonteyn Manney.

Mr. Manney was born in Brooklyn, New York, in 1872. His principal teachers in music were Wallace Goodrich, William Arms Fisher and Dr. Percy Goetschius. Since 1898 he has been connected with the Oliver Ditson Company in Boston—first as an associate editor, and latterly as chief editor. His cantatas, songs, piano pieces, anthems and various other sorts of compositions have brought him merited note. In all his writings there is attractive melody—after all, the vital element in music—and never more so than in this graceful and well-managed waltz.

In measures three and four the subsidiary melody in the right hand—in quarters—should receive considerable stress.

The rhythmic pattern of the main theme is  . Later this is varied as follows: 

We take it for granted that, if you are in doubt as to the true meaning of such terms as *lenguido, pesante* and *grandioso*, you will look them up in a good musical dictionary.

Twice in the waltz the composer uses a series of major seconds—extremely dissonant intervals which, however, offer good contrast to the consonant character of the whole. The great fault with Hector Berlioz's music, for example, is that it is almost entirely lacking in dissonance.

The development of the thematic material in *The Empress Dances* is expansive and original, powerful climaxes being attained.

Near the Cathedral, by H. P. Hopkins.

Glockenspiel is a German word meaning "chimes." If you have nothing on this order in your organ, try the following combination of stops the effect of which is most attractive: Flautino, 2′; Stopped Diapason, 8′; and Bourdon, 16′ (all on Swell organ).

The tempo direction is *allegro maestoso*. The second word will make it plain to you that you are not to play too rapidly, else there will be no majesty to the piece. Moreover, the piece is such a brief one that, if you rush through it, you will make it seem actually abrupt. If you do not have an Echo organ in your instrument, use an Aeoline 8′ or other extremely soft stop.

Grandmother's Valentine, by Phyllis Fergus.

The text of this musical recitation is a little masterpiece of sentiment. What could be more "touching" than to come upon "grandmother's valentine" smugly cosseted in the yellowing pages of an old book?

There is in the musical setting a real wistfulness, like a breath of lavender, which pervades the whole and which is not without its effect on the hearts of the listeners. The interpreter must use carefully-thought-out gestures—but not too many—and must tell the story as movingly as possible. Finally, flawless diction should be the rule.

Lonely Heart, by Gordon Balch Nevin.

The first three notes of the voice part are the motif of the song; and it appealing motif they make. The skip of a sixth between the second and third notes is an ideal occasion for the careless singer to slide with his voice from one pitch to the other. Such "draping" of the voice is altogether reprehensible. Move directly from note to note, unless the use of the *portamento* is specifically intended. Mr. Nevin's versatility in composition has been mentioned by us before.

The alternative notes at the end of the song are nice, if you can "reach" them comfortably; and they give a brilliant close to the number.

(*Continued on page 860*)

THE SINGER'S ETUDE

Edited for November by
EMINENT SPECIALISTS

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS SINGERS DEPARTMENT "A SINGER'S ETUDE" COMPLETE IN ITSELF

The Singer's Diet

By L. E. Eubanks

Since physical health is the foundation of singing ability and since diet plays such a prominent part in health, the singer's habits of eating are fundamentally important.

Singers usually recognize this fact, if not at first, then after experience. Practically all of them try some sort of dieting but many proceed on inadequate knowledge of the subject.

Singers often possess curious idiosyncrasies, some holding that certain articles of food impair the voice, while others maintaining that these same foods improve it. W. C. Russell, in "Representative Actors," gives a list of foods and drinks taken by prominent actors before going on the stage. He states that Edmund Kean, Emery and Reeve drank cold water and brandy; John Kemble took opium; Lewis mulled wine and oysters; Macready was accustomed to eat the lean of a mutton chop previous to going on the stage, but subsequently lived on a vegetable diet. Oxbury drank tea. Henry Russell ate a boiled egg; W. Smith drank coffee; Braham drank bottled porter; Miss Catley took linseed tea and Madeira; G. F. Cooke would drink anything; Henderson used gum arabic and sherry; C. Kean took beef tea; Mrs. Mary Ann Wood sang on draught porter; Harley took nothing during a performance. Maliban, it is said, ate a lunch in his dressing room half an hour before singing. This consisted of a cutlet and half a bottle of wine, after which he smoked a cigarette.

Many singers eat little on the day of their performance but partake of a good meal afterward. A food used by singers is the so-called "Jenny Lind Soup," which is very bland and does not alter the voice. It is made of bouillon and sage, to which are added, before serving, the yolks of two eggs beaten up in a half-pint of cream. A half-teaspoonful of sugar is added, and it is flavored with spices. Others take raw eggs and sherry or albumen water, while still others prefer jellies of the gelatin variety, or even honey.

Many singers are fearful of nuts. Though this is partly a superstition it would seem to have justification in some cases. One writer opines that "a soprano who attempted the high notes after a meal of nuts might rasp forth a fife-like sound that would send creeps and chills up the spine."

On the other hand, onions, those abominations of the sensitive soul, are clung to with curious abandon by some virtuosos of the voice. Why in the name of all that is physiological and sensible musicians and vocal artists should show preference for this oddity of the vegetable world remains a mystery.

From experience, the writer has found Harley's plan of taking nothing just before a singing performance efficacious. But he would confidently advise taking a dose of oxygen, by breathing deeply. A physician with considerable experience at singing suggests that just before a performance the singer relax fully, sitting "loose as ashes." Then he should breathe deeply several times, inhaling and exhaling to the limit of his lung capacity. This is the best of all "last moment" preparations.

One singer of my acquaintance, none too strong by nature, thought it well to "eat for extra strength" just preceding her performance. This mistake is more prevalent than one may suppose. Food eaten just before an effort of any kind cannot possibly be an aid and may be disastrous. It takes several hours for food, through the processes of digestion and assimilation, to give one strength. Really, as far as food is concerned, we are strong today from what we ate yesterday. And, equally true, we may be off form today because of yesterday's dietary errors.

No act of ordinary daily life is more susceptible of habit formation than eating. Carelessness breeds carelessness; and we come actually to believe in the necessity of things which our better judgment should condemn.

But discrimination, too, may be cultivated. An appetite for wholesome foods can be created, and we can train ourselves to moderation if we will. Indiscrimination and gluttony are mortal enemies of the singing voice, and all the attention we give to determination of the right course in diet will pay handsome dividends.

Iron-bound rules of eating are not to be recommended, not even for singers. People differ too much in digestive power and appetite for any authority to give unqualified directions. No matter how wholesome and nutritious a certain article of food may be generally, if one dislikes it it will do no good. But one cannot safely argue contrarily, that an injurious edible will not harm because one is fond of it. The only safe plan is to study each individual case.

Great possibilities lie in the fact that digestive power may be vastly augmented. The singer should appreciate this truth and spare no means to perfect his internal processes. He gets some highly valuable exercise in the singing itself, particularly in the necessary diaphragm culture, but this alone is not sufficient if he has suffered much from indigestion and general weakness. He should, besides, get outdoors, cultivate an interest in baseball, tennis or golf—*do something* in the open air that will make him really hungry. Hunger is the true measure of digestive power; no "forced food" was ever digested as it should be.

This appetite should not be satisfied rapaciously. Food should be selected carefully, with regard for the facts already learned about particular weaknesses. If the singer eats just barely enough to appease his hunger he is storing up digestive power. Six months of this program will, perhaps, double his ability to "handle a meal." It takes "wind," stamina, general strength to sing successfully, and so the singer finds it highly profitable to cultivate health and muscle.

Things We Forget to Remember

By D. A. Clippinger

With all varieties of memory culture clubs running full blast, the new thought advocates working overtime, and the large and growing army of music teachers teaching a much larger army of pupils how to memorize, we should be by this time a race of memory freaks and prodigies; yet we continue to forget our latch keys and crawl in through the transom in the good old way.

There are a number of things that seem difficult for us to remember. For example: after studying singing for years we stand before an audience, forget the key (this time not the latch key) and experiment with three or four before we get through. We should remember that all experiments should be conducted in a laboratory and that audiences are not educated to the point of fully appreciating the mental equipment necessary for singing in one key while the piano is playing in another. Should we desire to exhibit this remarkable faculty, we should do so with discretion and only at long intervals.

When people come to have their voices tried during teaching hours we, as teachers, should remember that we are public servants and that our time is not our own. Besides, social engagements may make it inconvenient for the inquirer to come at a more auspicious time. And think of what might happen to an untried voice in the meanwhile! We sometimes forget the other fellow is in town until he gets one of our pupils. Then we wallow in our wrath.

When a pupil comes for a lesson and confesses that he has not looked at his songs since the last lesson, we sometimes forget and mildly suggest that a greater degree of concentration on the subject under consideration would result in a more comprehensive conception of its meaning. We should remember that Herbert Spencer says the origin of art is in play; the pupil may have read this somewhere and all the time has been assiduously developing his artistic instinct after this manner.

When a pupil does not come for a lesson at the appointed time and we sit calmly waiting, we sometimes dream of a time when things shall be otherwise instead of remembering that time is only a relative term used in taking cognizance of the passing phenomena of this material environment; that up in the "milky way" they can't tell the difference between the Fourth of July and the first of January. What is a paltry thirty minutes' waiting when there is no difference between a thousand years and a day! Anyway, the pupil may have met a friend. We should encourage these social relationships.

We sometimes forget and expound our theories to our pupils without asking their permission. We should remember that the one paying the bills may also have ideas with which ours conflict.

We sometimes forget and say things about the other fellow that would not look well in print. We should remember that this is giving him the best kind of advertising and send him a bill.

When we are asked to exchange our professional services for something to eat at banquets or receptions, we sometimes timidly suggest that we have a place where we get our meals. We should remember that an appearance at a fine society function has a value that no mathematician has as yet been able to compute. We should lie awake at least one night congratulating ourselves that we are found worthy.

When a pupil leaves the other fellow and comes to us we sometimes feel sorry for the other fellow. We should remember that to the victor belong the spoils. This includes spoiled voices as well as other forms of junk.

If the memory culture clubs will take us in hand and teach us how to remember our manners at the right time they will do much toward ushering in that speculative condition of society known as the millennium.

"If thoughts are tones, why bother with vocal teachers? Let us go straight to the psycho-analysts, who will pull our thought-conceptions to pieces and straighten them out for us, and then there will arise a profusion of great singers the like of which the world has never seen."—William A. C. Zerbe.

Breath Control

By Luzern Huey

The problem of breath control, in reality one of the most simple in acquiring vocal technic, is often made one of the most difficult through an entirely wrong procedure. Right at the start we are told that first important objective in learning to sing is breath control. That all depends on what use of the breath one intends to make.

The other day an Indian girl ran twenty-five miles and "tapered off" by running around a mile track four times. Now if this Indian girl, without previous training, had started to run twenty-five or even five miles, the supply of breath would have become exhausted within a short time. But this girl had been trained to run from childhood. What if she had been singing in a perfectly natural, unconstrained manner from childhood, meanwhile keeping in running form physically? Do you imagine she would have lacked proper breath support?

Ask any little girl, musically inclined, to sing a song for you. Note how she handles the breath—subconsciously but correctly. But ask her to concentrate not on the song but on the breath and she becomes mystified. If you attempt to go into details regarding the breath she will become utterly confused and totally unable to sing. It works out very much the same with the adolescent pupil. If the teacher calls his attention to "breath control" before he starts to sing, his attention becomes centered on that point instead of on the tone.

The first important objective in learning to sing is to control the breath, not through direct but through indirect action—not by centering the mind on the breath but by centering it on the tone.

Running has the same relation to walking that singing has to talking. Under normal conditions one can walk for hours without discomfort but is able to run only a comparatively short distance. Similarly one can talk for hours without fatigue but cannot sing for that length of time without occasional periods of rest. Training for song is even more exacting than training for any form of athletics. The singer, in order to obtain the most perfect results, must be under training rules as regards diet and exercise.

Some advise taking in all the breath possible before starting the tone. Of course then the question is how to control or hold it back. In singing the full power of the breathing muscles and the tone-producing apparatus should never be employed. Such action takes the production from the artistic plane to the plane of brute force. The only way an untrained or an improperly trained singer can produce a big tone is by applying extreme pressure. A great deal of this powerful singing, especially on the high notes, is in fact nothing but noise at pitch—if indeed it happens even to be at pitch.

"He Was Despised"

By Herbert Antcliffe

With the contrasted number, *I know that my Redeemer liveth, He was despised* shares the greatest popularity of the various solo numbers in Handel's "Messiah." Whether it is merely a coincidence or whether the fact of their spontaneity accounts for their popularity, these two stand absolutely unaltered without the alternative versions given for most of the solo numbers in the early editions of the oratorio. *Comfort ye, Every valley, The people that walked* and *Behold and see* are the other unaltered numbers.

When Handel had an idea of great beauty and expressiveness he did not worry it but let it stand in all its unadorned effectiveness. It is a pity more singers do not follow his example in this matter. The greatest mistake most of them make, particularly in this number, is that they endeavor to put too much expression into it. They color each of its phrases, and often each of its words, with a different quality of tone and character. Consequently they miss the mystic awe and restrained sorrow with which it is infused.

Its very simplicity makes it a great temptation to singers to exercise their individual distinctive characteristics upon it. Yet the expression of pity, of pathos or of grief must be restrained and the music left to make its own emphasis: the slightest approach to passion, to hysteria, to excitement or display evidences an element of self-consciousness entirely contrary to the spirit of the piece. For remember, this simple pathetic prophecy is no rhetorical utterance, particularly to the Christian, but a personal meditation which leads inevitably to the self-humiliation of "Surely He hath borne our griefs and carried our sorrows," a cry of wonder, of relief, yet of deepest penitence.

The second, or middle, section, often mistakenly omitted, dealing with the physical side of Christ's humiliation, provides scope for some small degree of passionate utterance, but this is only a short contrast to the main theme of the spiritual suffering—*He came unto His own, and His own received Him not.* This, in other words, is the deep unspeakable tragedy of which it tells. And in putting the right music to it, the only possible music, it seems to us now, Handel reached back towards the old contemplative church musicians who forgot, if they ever knew, that music could be a means of display. Properly sung and played the music is almost accentless and certainly has nothing of dynamic force in it.

Yet look how the cumulative effect is achieved—by simple, obvious, yet convincing methods: *He was despised— despised and rejected—rejected of men—a Man of Sorrows!* In nearly everything he wrote Handel employs only the two marks of expression, *piano* and *forte;* but in nothing is the comparative character of these marks more evident. Anything extreme would be foreign to the restrained character of the meditation. Moreover, these apply only to the accompaniment; the vocal part is left entirely to the discretion of the singer.

To stand up on the concert platform and sing this solo seems to some people almost an irreverance. Yet when it is sung as it should be, those who listen will forget the secular, distracting circumstances and be absorbed in the tale of sorrow it

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"Most singers try to make their voices sound big and by trying to do so they make their bodies rigid, and most of them tighten their necks after breathing deeply. Some of them tighten their jaws also. Perfect relaxation of the head, so as to be able to make a complete circle while singing, will help many singers in their course."—Lazar Samoiloff.

THE ORGANIST'S ETUDE

Edited for November by
EMINENT SPECIALISTS

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS ORGAN DEPARTMENT "AN ORGANIST'S ETUDE" COMPLETE IN ITSELF

Short-Cuts to Modulation

By ROB ROY PEERY

KNOWLEDGE OF the art of modulation is now considered a necessary part of the equipment of every aspiring organist; and that organist, amateur or professional, who has not at his fingertips a sure method of moving gracefully from one key to any other key is laboring under a distinct handicap. In the well-regulated church service, as well as in the theater, an abrupt change of key is no longer tolerated.

There is therefore need for a tabulation, as brief and concise as possible, of a means of modulation to every interval in the scale, a plan which, if not altogether academic, will at any rate prove reliable when needed. A well-trained organist is able to move about between keys in any number of approved ways, but herein we are concerned with the *easiest* way, the *shortest route* to each key.

A working knowledge of but two chords must be assumed in approaching this subject, the dominant seventh in all its inversions and the diminished seventh chord. The dominant seventh is built on four alternating notes from the fifth of the key. The diminished seventh is composed of four tones built up in minor thirds, for example, C sharp, E, G and B flat. There are but three possible diminished seventh chords, although they might be spelled in a number of different ways.

For purposes of clarity, all exercises will be written in close harmony, with three notes in the right hand and one note, the bass, in the left; and they should be played without the pedals.

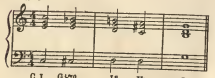
I. To the Dominant

First we shall take up the modulation to the dominant key or fifth. This may be accomplished with the fewest number of moves by using the diminished seventh chord on the raised fourth of the new key. In the model given the modulation is from the key of C to G, one sharp. The fourth of the key of G is C, which is the bass note of the first chord. The fourth raised becomes C sharp, and the chord is C sharp, E, G and B flat. It will be noted that only two tones move, the bass ascending a semitone and the soprano descending a whole tone. The two inner voices remain the same.

A cadence is necessary to give finality to any modulation. The student should study the cadence given in this model, as it will be used in all subsequent models. It is made up of a tonic six-four chord, dominant seventh and tonic. A six-four chord is nothing more than a tonic triad with its fifth doubled in the bass.

MODEL—C TO G

Ex. 1



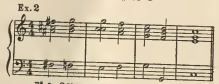
When this simple formula has been memorized, it should be transposed from every tone in the chromatic scale, that is, D flat to A flat, D to A, E flat to B flat, E to B, F to C and so on.

II. To the Augmented Fourth or Diminished Fifth

The next modulation is to a more distant key, the model given being from F sharp (six sharps) to C. As previously done a mechanical procedure may be adopted. Let the three tones in the right hand ascend a semi-tone and the bass descend a semi-tone. This gives us a dominant seventh chord in the new key but with the seventh in the bass. This is the third inversion of this chord and is figured V_2. A peculiarity of this inversion is that the bass resolves to the third of the tonic triad, but this sensitive tone must not appear in the right hand. This is called a Ic chord. A triad on IV of the new key should precede the cadence which is the same as in the first model.

MODEL—F♯ TO C

Ex. 2



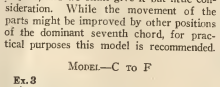
It will be seen that this modulation is relatively easy when one is leaving a key of numerous sharps or flats. The reverse process is equally simple when the student becomes familiar with the dominant sevenths of the more difficult keys. This modulation should also be practiced from each note in the scale. I cannot recommend this step too strongly, for with each repetition the process becomes easier.

III. To the Subdominant and Major Third

Modulation to the subdominant, or interval of a fourth, requires but one move in the right hand. It is the easiest modulation to acquire, and we shall give it but little consideration. While the movement of the parts might be improved by other positions of the dominant seventh chord, for practical purposes this model is recommended.

MODEL—C TO F

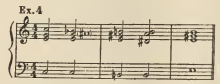
Ex. 3



Modulation to the mediant, or major third, is one which usually presents difficulties, but, by using the same chord as in the previous modulation and considering the B flat as A sharp (this chord then being an augmented sixth chord), the difficulty is reduced a great deal. Considered mathematically, the soprano and alto resolve a semi-tone up, the bass a semi-tone down, while the other voice remains the same. This then brings us to a I six-four chord in the key desired.

MODEL—C TO E

Ex. 4

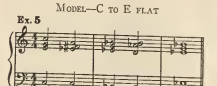


IV. To a Minor Third

In modulating to a minor third, the process is greatly simplified by using an inversion of the diminished seventh on the raised fourth, the same chord used in the first modulation, but in this case it is built on the bass note of the first chord. This diminished seventh resolves to the tonic six-four of the new key, which introduces the cadence as in previous models.

MODEL—C TO E FLAT

Ex. 5

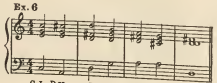


V. To a Major and Minor Second

We shall consider these two modulations together, since both employ the use of the dominant seventh in its root position and are so nearly identical. In going from the key of C to D, as in the model, the bass skips down a minor third to the dominant of the new key, the soprano moves upward a semi-tone to C♯, and the remaining voices make up the chord desired. Care must be taken in resolving this chord that the fifth and seventh both progress downward.

MODEL—C TO D

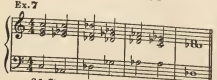
Ex. 6



Going to the minor second, the bass similarly drops to the new dominant, now a major third below, and the two middle voices drop a semi-tone, the soprano remaining common to both chords.

MODEL—C TO D FLAT

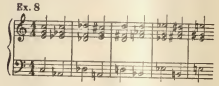
Ex. 7



This formula makes an excellent method for familiarizing one's self with the dominant chord in all keys. Making a sequence of it, and disregarding the aforementioned tendency of the fifth and seventh, the student is urged to modulate in this way through the entire key circle, until it can be done with considerable ease and speed. A portion of this sequence is appended:

MODULATING SEQUENCE

Ex. 8

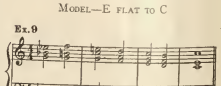


VI. To a Major and Minor Sixth

In modulating to the major sixth, the dominant seventh of the new key is used in its second inversion, that is, with the fifth of the chord in the bass. This position of the chord is figured $V_{7/5}$. There is but one tone common to both chords, but, if the student will carefully spell out the new dominant in his mind, there will be little difficulty in finding it. For the sake of greater melodic interest in the cadence, a II_6 chord, or chord on the super-tonic with the third in the bass, has been used. The third is doubled in this chord.

MODEL—E FLAT TO C

Ex. 9

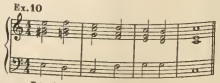


This modulation, to be *pure* in mode, should go to C minor, but some authorities permit its resolution to either major or minor. A modulation is pure in mode when the third of the new tonic is contained in the old key. Certain chords, such as the augmented and Neapolitan sixths, neutralize the influence of the old key on the mode of the new.

The minor sixth modulation is closely related to the major sixth, the same means being used, as shown in the model.

MODEL—E TO C

Ex. 10



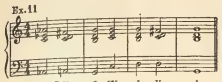
VII. To a Major and Minor Seventh

The two remaining intervals are also taken up together, having the recurring

similarity of the intervals just studied. The dominant seventh is again used, but in the first inversion, with the third in the bass. This position of the chord is called the $V_{6/5}$. In both of these modulations there is but one common tone, and again a knowledge of all the dominant seventh chords is essential.

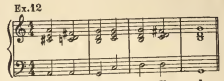
MODEL—A FLAT TO G

Ex. 11



MODEL—A TO G

Ex. 12



It should not be supposed that such a complex subject as modulation can be grasped without effort on the part of the student, and even these "short-cuts" will require careful and diligent application and constant review. But the ultimate results of these studies have already proven their practicability and usefulness to organists desiring this resource.

The Accompaniment of Hymns

By HENRY HACKETT

IF THE services at different churches vary considerably, there is one thing common to all, and that is the inclusion of the hymn; and frequently it receives less care from the organist than any other part of his work. The skilful organist, who could, if he cared, accompany the hymn artistically, often considers it beneath his notice; while the unskilled man, who would do it well if he could, has not the ability and experience.

With a skilled choir, strong enough to lead the singing of the congregation, an accompaniment is all that is needed, and the usual plan holds good of playing in a sustained manner and avoiding repeated notes otherwise than in the treble part; provided that the given expression marks receive due consideration. With only a moderately skilled choir, however, as also when a very large congregation is present of sufficient numbers to overweight the choir entirely, the organist has to be more of a leader and his style of playing must be of a different type.

There are various ways of preventing congregational singing from dragging. Among them may be mentioned the following:

(*a*) Playing the treble part in octaves, —the tenor and alto part with the left hand and the bass with the pedal.

(*b*) Playing the manual part slightly detached and the pedal part legato, or the pedal detached and the manuals legato.

(*c*) Utilizing the right hand for the treble and alto parts and playing a little staccato, while the left hand and pedal are played *molto legato*.

While deprecating staccato playing pure and simple in the rendering of hymn tunes, one must admit that the device mentioned at (*c*) is remarkably effective in keeping a large congregation together when singing, the staccato right hand marking the time well and the left hand and pedal preserving the dignity of the music by legato playing.

—MUSICAL OPINION.

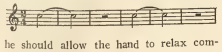
Preliminary Organ Drill

By JOHN IRWIN

ENABLING the organist to prepare mentally and physically for the work he is to do, the following exercise should precede each practice period.

The organist seats himself squarely in the middle of the bench with left hand in lap and with the feet at rest. He raises the right hand to the keys, holding the fingers in the shape used for clutching a tennis ball, with the finger tips about one-fourth of an inch above the keys.

Then, counting aloud in a crisp and rhythmic manner, he allows the thumb to drop repeatedly on the key with a feeling of weight. After doing this about five times in the following rhythm:



he should allow the hand to relax completely, dropping it to his side. The exercise in attack and release may then be practiced by the second, third, fourth and fifth fingers. The left hand and the feet are now taken in turn, the full depth of the key being reached instantly, with as little movement as possible on the part of the hand.

In contrast to the fingers which get a distinct feeling of dropping on the key the foot in the pedal exercise should touch the pedal previous to attacking it. Different valuations of notes may be used, both legato and detached, in order to vary the exercise.

The aim of all practice is consciously to improve one's playing. This drill if conscientiously used will prove a great help in so regulating the touch as to make it decisive and brilliant.

Graceful Organ Playing

By HELEN OLIPHANT BATES

MUSIC should always be associated with grace and beauty of movement. But on some instruments, like the violin, harp or piano, it is easier to play gracefully than it is on the organ. The organist should, therefore, make a special effort to avoid awkward and ungainly motions such as the following:

1. Moving about on the organ bench.
2. Looking at the feet.
3. Shifting eyes and head back and forth from music rack to keyboard and pedals. (The organist should learn to play without having to watch the hands and feet.)
4. Making changes of registration as though this were a gymnastic feat.
5. Manipulating pedal keys and expression pedals with noisy motions.

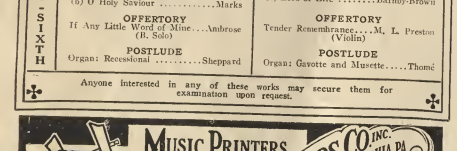
Choirmaster's Guide

FOR THE MONTH OF JANUARY, 1930

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
FIFTH	PRELUDE Organ: Chant Joyeux.....Sheppard Communion Service in G.....Marks ANTHEMS (a) Come, Holy Ghost.....Dicks (b) Lead On, O King Eternal..Williams OFFERTORY The Meadows of the Lord.....Cadman (T. solo) POSTLUDE Organ: Grand Chorus in F.....Sheppard	PRELUDE Organ: Berceuse.....Harris ANTHEMS (a) Breathe On Me, Breath of God, Mendelssohn-Matthews (b) Thou Wilt Keep Him in Perfect Peace.....Harris OFFERTORY Jesus, the Good Shepherd.....Loud (A. Solo) POSTLUDE Organ: Dedication Festival.....Stults
TWELFTH	PRELUDE Organ: Solace .....Pease ANTHEMS (a) Awake, Put on Strength..Sheppard (b) The Lord Taketh Joy.....Baines OFFERTORY Consecration .....Roberts (Duet) POSTLUDE Organ: Grand Chorus in E-flat..Hosmer	PRELUDE Organ: Romance .....Henselt ANTHEMS (a) O Wisdom .....Noble (b) By Cool Siloam's Shady Rill..Day OFFERTORY Jesus, Lover of My Soul.....Jordan (B. Solo) POSTLUDE Organ: Triumphal March .....Erb
NINETEENTH	PRELUDE Organ: The Guardian Angel Gounod-Whiting ANTHEMS (a) The Words with Every Sweet Smelling Tree.....West (b) The Lord Reigneth .....Stults OFFERTORY The Soul's Longing.....Protheroe (S. Solo) POSTLUDE Organ: Postlude in A.....Galbraith	PRELUDE Organ: Moon Magic .....Cummings ANTHEMS (a) Save Me, O God, Tschaikowsky-Greely (b) Abide With Me.....Watkins OFFERTORY Tarry With Me, O My Saviour..Lansing (Duet) POSTLUDE Organ: Evensong .....Rockwell
TWENTY-SIXTH	PRELUDE Chanson Triste .....Sevitsky (Violin, with Organ or Piano Accpt.) ANTHEMS (a) He Counteth All Your Sorrows Mendelssohn-Nevin (b) O Holy Saviour .....Marks OFFERTORY If Any Little Word of Mine....Ambrose (B. Solo) POSTLUDE Organ: Recessional .....Sheppard	PRELUDE Organ: Nocturne .....Peery ANTHEMS (a) Star of Descending Night..Emerson (b) Lord of Life .....Stults-Brumby-Brown OFFERTORY Tender Remembrance.....M. L. Preston (Violin) POSTLUDE Organ: Gavotte and Musette.....Thomé

Anyone interested in any of these works may secure them for examination upon request.



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ORGAN AND CHOIR QUESTIONS ANSWERED

By HENRY S. FRY

FORMER PRESIDENT OF THE NATIONAL ASSOCIATION OF ORGANISTS, DEAN OF THE PENNSYLVANIA CHAPTER OF THE A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. I am playing in a church in a small town where there are no competent instructors. Therefore I ask you to answer the following questions in THE ETUDE.—

(1) I do a great deal of improvising, although I realize that too much is a dangerous thing. How does one improvise on a theme? I know nothing about it.

(2) In our service (Presbyterian) we use only one response—the Gloria Patri *after the Psalter. What others can we use in our service? The Presbyterian Hymnal includes chants, but I do not know where they should be placed.*

(3) Do you feel that the Great organ stops should not be enclosed?

(4) I have just organized a boy choir, but they do not seem to be able to sing in the head tone. I can sing in this manner but I do not know how to explain it to the children.—W. H. H.

A. (1) To improvise properly on a theme requires study in improvisation, and with it a knowledge of Harmony, Counterpoint, Rhythm and Form. It requires much practice.

(2) We presume in your church the chants might be sung at whatever places in the service you deem advisable. In the Episcopal service the *Venite Exultemus Domino* is sung near the beginning of the service known as *Morning Prayer.* At the same service the *Te Deum Laudamus* or the *Benedicite, omnia Opera Domini,* is sung after the reading of the first lesson, and the *Benedictus* or *Jubilate Deo* after the second lesson. At the service known as *Evening Prayer the Magnificat,* or the *Cantate Domino* and the *Deus misereatur* after the first lesson and the *Nunc dimittis* or the *Quam dilecta,* or the *Benedic, Anima mea,* after the second lesson.

(3) Personally, the Editor favors enclosing at least a portion of the Great organ.

(4) Have your boys sing scales downward beginning on a high note (one that they can sing only with head tone) and have them carry the head tone down. Stop them at once if they commence to force their voices at the top, explaining what you are trying to have them do.

Q. Our ten-bell chime is being enlarged to a thirty-six-bell carillon. Can you suggest books on the subject, including carillon playing and music for the instrument? Where can I find information on the use of an adult male choir in an Episcopal church? Is the new hymnal published in an arrangement for men's voices or must the hymns be rearranged from the reg for hymnal? Will you suggest books on male choir training and suitable service music for a beginning choir?

Will you suggest a specification for an organ for a small Episcopal church, to cost approximately ten thousand dollars?—K. H. B.

A. From Mr. Bernard R. Mausert, Carillonneur of the First Methodist Church, Germantown, Philadelphia, we secure the name of a book, "Carillon Music and Singing Towers of Old World and the New," and are also advised that information on the subject may be had by addressing the author of the book, William Gorham Rice, 135 Washington Avenue, Albany, New York. In the April, 1929, issue of THE ETUDE will be found an article, "A Study in Bells, Chimes or Carillons as Related to National Taste," by LeRoy B. Campbell, and in the May, 1929, number of THE ETUDE an article, "Singing Towers," by Theodora Lyon Cook.

We are not aware of any work treating specially of adult male choirs of the Episcopal Church. So far as we know there is no arrangement of the *New Hymnal* for men's voices. The hymnal, however, does contain an appendix consisting of arrangements of some of the hymns for men's voices. The publishers of THE ETUDE have sent you a selection of service music. For books on the subject of choir training we suggest the following: "The Essentials of Choir Boy Training," by Hall; "The Training of Boys' Voices," by Johnson; "The Choirmaster's Art," by Richardson; "Voice Culture for Children" (Part 1 and 2), by Bates; "Practical Hints on the Training of Choir Boys," by Stubbs; "The Adult Male Alto or Counter Tenor Voice," by Stubbs.

The size of the organ that may be secured for ten thousand dollars depends on the builder selected. We suggest the following specification as being what might be secured from a good builder for approximately the amount you mention:

GREAT ORGAN

Open Diapason	8 ft. 73 Pipes
Clarabella	8 ft. 73 Pipes
Dulciana	8 ft. 73 Pipes
Flute	4 ft. 73 Pipes
Octave	4 ft. 73 Pipes
Tuba	8 ft. 73 Pipes
Tremolo	8 ft. 73 Pipes

SWELL ORGAN

Bourdon	16 ft. 97 Pipes
Open Diapason	8 ft. 73 Pipes
Stopped Diapason	8 ft. 73 Notes (from Sw. Bourdon)
Aeoline	8 ft. 73 Pipes
Salicional	8 ft. 73 Pipes
Vox Celeste	8 ft. 61 Pipes
Flute	4 ft. 73 Notes (from Sw. Bourdon)
Flautino	2 ft. 61 Notes (from Sw. Bourdon)
Oboe	8 ft. 73 Pipes (Resdy)
Vox Humana	8 ft. 8 73 Pipes (Resdy)
Tremolo	Separate Tremolo for Vox Humana

PEDAL ORGAN

Open Diapason	16 ft. 44 Pipes
First Bourdon	16 ft. 44 Pipes
Second Bourdon	16 ft. 32 Notes (from Sw. Bourdon)
Octave	8 ft. 32 Notes (from Pedal Open Diapason)
Flute	8 ft. 32 Notes (from Sw. Stopped Diapason)
Tuba	8 ft. 12 Pipes

(20 notes, extension Great Tuba).

Usual couplers, mechanical accessories and so forth, including expression box for the Great Organ if possible. The Great Open Diapason may be left outside the box if preferred.

Q. We are planning to buy a new organ for a church seating about two hundred and fifty people. Will you please give some opinion of the enclosed specifications? I have preferred the "straight" organ, but one of the dealers urges a unified organ. I would appreciate your opinion on that.—G. N.

A. The specification you send is, of course, very limited, but the stops are well selected. We would suggest the following points: In the Great Organ the including of the Melodia stop in preference to the Viola Minor; in the Swell organ the Violina Dolce in preference to the Clarabella Flute (the Stopped Diapason specified will be sufficient to take care of the Swell). We should also prefer a Flute Harmonique to the Flute d'Amour specified. In the Pedal organ the 16' Dulciana is soft enough for use as a soft pedal stop; will be more incisive and colorful than the Violin Diapason. If Lichtfuss Gedackt is selected it cannot be an extension of No. 3, but of No. 7. If you have super octave couplers all 4' should be included; you should have 73 note chests, with 73 pipes to each stop. Where chests are limited a certain amount of unification is not objectionable. We should not care to express an opinion in a specific case without seeing the proposed unit specification.

Q. Some time ago I came across an organ specification for a two-manual unit organ of one hundred and seventy pipes. In this specification I noticed one stop is the Great organ, "Contra Viol T. C., 16 ft." What does the T. C. mean?

In the Swell organ I found two stops, Quintadena (Sym.) 8 ft. and Oboe (Sym.) 8 ft. What does the (Sym.) designate or mean?

H. G. H. W.

A. *T. C.* means Tenor C and indicates that the stop you mention is effective only above

or from Tenor C up. *Sym.* is the abbreviation for "synthetic" and means that the stop is formed by more than one set of pipes already included in the specification.

Q. I have so much trouble finding suitable combinations of stops on the organs which I play and which is described in the various specification. I shall appreciate it very much if you will suggest some suitable combinations. Also name the softest stops that it is possible to use together. Also what stops should be used for a high soprano and for a bass singer?—E. M. P.

A. The organ at your disposal is very limited in registers. We suggest that you experiment with different combinations and note the result. For an ordinary supporting registration you might try Great Melodia and Dulciana, Swell Stopped Diapason and Flute Traverse, Pedal Bourdon. Swell to Great, Swell to Pedal and Great to Pedal. For more power add the Great Open Diapason and Swell Oboe. For brilliancy add the Great Gemshorn 4' and Swell to Great 4' coupler. The "Unisons off" make available some special effects. For instance, the Swell Stopped Diapason and Swell to Swell 16' and 4' couplers. Take off Swell Unison and a combination of "Bourdon" 16' and Flute 4' will be available for part of the compass of your Swell organ keyboard. The range of its use will be dependent on whether or not you have a sixty-one or sixty-three note chests. Any of your Swell organ stops may be used singly or collectively as solo stops with the Great organ coupled to the accompanying stop. Great Dulciana and Swell Stopped Diapason coupled together are probably the softest stops in your specification to be used together. The stops to be used for the voices you name, as well as for any other voices, must be determined by such conditions as the character of the accompanist and the size of the voice.

Q. Planning my practice time for next season, I shall have four mornings a week, an hour each. How can I use my time to best advantage? Should I stick to scales or use

(Continued on page 861)

BANDS AND ORCHESTRAS

(Continued from page 813)

"jazz" player. If one plays dances, however, it may be employed. With larger combinations, it will, of course, be needed. The lighter percussion instruments may prove effective at times: the triangle, the castanets, the tambourine, are all good.

Distribution of Parts

MUSIC, as published nowadays for school orchestras, such as the series of Presser Orchestra Books, will be found to contain additional parts that will prove helpful to the home amateur. The solo violin part (written for a good player) will add brilliance. The obbligato violin parts, A and B, both in the first position and easier than the regular second violin part, will satisfy younger players and will help to fill in the harmony. There is a part for the tenor saxophone in B flat, a fine instrument. There is an oboe part, interchangeable with melody saxophone. We should not recommend this latter instrument, however, under ordinary conditions. There is a part for third trumpet or cornet. This is rather easy, always. Any of these will fit in nicely.

Oboe, Bassoon, Horn

WE HAVE omitted mention of the oboe, a beautiful double-reed instrument, not often found in amateur bands. The fingering is not easy, but the instrument is well worth trying.

The bassoon, another double-reed instrument, may be regarded as the bass of the oboe. Neither is a transposing instrument. At the recent Conference of Music Supervisors, in Chicago, we had the pleasure of seeing and hearing several young ladies more than "making good" in the bassoon group of the large and efficient students' orchestra.

The French horn is one of the most artistic of brass instruments. It is a transposing instrument, always in F, nowadays. More amateurs should study it. In the hands of a Horner or a Reiter, it is of almost ineffable beauty. An expert in such matters has told us recently that horn players are born, not made. Very well! Let us hunt out more of them, then.

Jazz

WE HAVE not much to say anent the "jazz orchestra" in the home. If our young people will insist upon dancing in syncopated double-time only, we must, of course, have the "jazz orchestra." "Jazz" has added its contributions to our musical palette, rhythmic, harmonic and kaleidoscopic. The rest will pass. As we have said before, styles change.

Piano and Organ.

LET us return to the piano for a little. In playing larger works in the home, such as symphonies, overtures and the like, we would suggest a good four or six hand arrangement for piano of the work to be attempted. Add to this the desired instrumental parts from a standard orchestral arrangement. Make sure, of course, that all are in the right key, and that no "cuts" have been made. The result may prove surprising. The writer has tried this experiment frequently, with great success.

The combination of piano and cabinet organ (reed organ or harmonium) so popular in England, is not so usual in this country, but we speak a good word for it. Again, the instruments *must* be in tune. They must *always* be in tune. To the combination just mentioned, almost any of the usual instruments may be added, with good effect.

Finally, the writer extends his best wishes for success to those who are or may be striving for a home orchestra. In the brief space allotted he has endeavored to cover the subject in a manner neither too sketchy nor too technical, with the hope of unravelling some of the many perplexities in connection therewith.

No "Slow Trains" to Music Land

By H. EDMOND ELVERSON

No place for the "slow boy" of Music Land, in these days when it is possible to circle the globe in less time than it takes that body to turn twelve times on its axis. Not that art and the twentieth century speed mania have much in common, but that the one who would rise above the crowd must use the means of the period to achieve that end.

Just so it is that the former musician of a single talent no longer finds an easy trail up the mountain of success. The typical musician has become a person of broad culture, an individual who can meet the man of the world and hold his own in an intellectual tilt. The "warbler" and the "keytickler" have given way to the musician with a well-rounded education.

With this in view, the music student who would score and win success must look well to his or her equipment. There, of course, must be mastery of the technic of the voice or instrument; but, along with this, there must be a many-sided culture, which can be acquired only by broadly outlined reading and study.

As a foundation for all this there must be a good general education and a wide acquaintance with the poetic and prose literature of the world. Then the mastery of harmony, counterpoint, musical form, and a working knowledge of composition; these are presupposed. Along with these there must be a rich fund of musical lore, such as can be acquired only by much reading of musical history, musical biography, and of books interpreting the aesthetics of the art. To assist towards this end, we are presenting each month our "New Etude Gallery of Musical Celebrities;" and any who missed the first numbers of these and now wish to complete their series may do so by correspondence with the publishers.

MASTER DISCS

(Continued from page 808)

Prayer Scene, then follow The Crisp Cottage episode, the duet, *Brother, Come Dance With Me*, and lastly *The Witch's Ride* and *The Brisk Waltz*.. The whole thing is beautifully played by the Berlin Philharmonic Orchestra; and, though we are made conscious of what Humperdinck owes Wagner in his music, we are still none-the-less definitely charmed by this music which will be found on Polydor records Nos. 19984 and 19985. From Victor Album M56, we listened to the San Francisco Symphony Orchestra play Massenet's ballet music from his opera written around the famous Spanish hero, "Le Cid." This music illustrates the effect that Spanish subjects have upon a French composer. It is not truly Spanish, although imitative of certain dance forms; nor is it important music. It might be better characterized as music of good fun, music that fills the ear more than the soul.

THE VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT "A VIOLINIST'S ETUDE" COMPLETE IN ITSELF

Unanswerable Questions

A LARGE proportion of the questions addressed to the "Question and Answers" department of the Violinist's Etude can be answered helpfully; but there are certain types of questions which cannot. For instance, a violin student recently wrote, "I have been taking lessons for three years. I am now playing Kreutzer and Sevčik Technical Exercises, and pieces like de Bériot's 'Seventh Concerto,' *Meditation* from 'Thaïs' and *Obertasse Mazurka*. Have I made good progress for the length of time I have been studying, and what are my chances for becoming a professional violinist?"—J. D.

It will be noticed in the first place that our friend "J. D." neglected in his question two important details. He failed to state how many hours daily he had practiced during the three years, and also whether he had had continuous instruction from a good violin teacher during that period. These two details would have a very important bearing on the case. It is also perfectly obvious that it is impossible for the editor of the violin department to estimate what progress this student has made, without seeing and hearing him play the compositions he names. He may play them well, and again he may play them so wretchedly that it proves that he has made very little real progress and ought to be set back to much easier studies and pieces, in order to get any real results in his violin playing. A personal hearing is absolutely necessary in order to give a helpful answer to the "What-progress-have-I-made?" type of question, so often received.

Of course, a student's teacher is the proper party to answer the query as to his progress, but many students prefer to get the opinion of an outsider. So they write to a magazine. They never seem to realize that no one can judge the status of a student by reading over a list of compositions he sends in as having studied, without hearing him play them. The list of compositions tells nothing. The all-important question is how thoroughly they were studied and how well they can be played.

The Audition

IF A PUPIL suspects that he cannot get a disinterested opinion on his playing and his progress from his own teacher, he might arrange for a hearing with a strange teacher, preferably one in another city. Such a hearing is called an "audition" and lasts from a half hour to an hour. The teacher conducting the audition hears the pupil play some of the compositions he has been studying and gives him various tests, so that he may judge of his talent, power of sight reading, knowledge of theory and skill in the various branches of violin technic. A really eminent violin teacher can turn a pupil "inside out," so to speak, in an hour's examination, so that he can give him a very good idea of his talent, whether he has been well taught, what his principal faults are, whether it would be any use for him to try for the profession or simply to study for his own amusement, as an amateur. Professor Auer and other famous violin teachers give many auditions of this character to violin students who never expect to study with them but wish to check up on their talent and the possibility of their doing something worth while in violin playing.

Some teachers bitterly resent their pupils seeking such auditions with other teachers, no matter how eminent, but I do not see why they should. Personally, I have never objected to this in the case of my own pupils, and in some cases have even advised it. Physicians have frequent consultations with other physicians. So why not music teachers?

When Expensive Advice Is Cheap

INFORMATION from an eminent teacher is cheap at any price. The pupil learns whether he is on the right road, whether his talent is great enough for the profession or merely suffic ent for amateur work, and whether he has the temperament for a solo violinist or would do better to confine himself to orchestral work or teaching. An audition with a great teacher will often save a student thousands of dollars and years of time, if he is studying seriously for the profession. How often do we find a student making a failure in the profession after spending years of work and a small fortune in money, simply because no musical authority had ever told him honestly that his talent was only of an amateur description and not that of an artist. The student seeking an audition should get one with an em nent violinist and teacher who has had years of experience in developing advanced violin students and who has a real standing in the musical world.

Another type of question which is difficult to answer by mail occurs in the case of a student who sends in a list of the pieces or exercises he is studying and asks what he should take up next. Trying to answer such a question is more or less guess work unless the editor should have had a chance to hear the student play. The music he has been playing may be too easy or too hard. He has possibly not really mastered what he has been studying at all, and ought either to review it or take something easier. A pupil may be trying to play Kreutzer when he cannot play Kayser. It is a good deal like asking a doctor to prescribe for a patient he has never examined. Here is where the services of a good teacher are invaluable to keep the student constantly working on the musical material best fitted for him. If a student cannot afford steady instruction from a good teacher or is trying to learn without a teacher, he ought to take at least occasional lessons to get the teacher's advice about what studies and pieces he ought to be working on.

The Old Yellow Label

ANOTHER class of questions which cannot be answered satisfactorily by mail is that pertaining to violins. For instance, the owner of a violin will write: "I have a violin which has an old yellow paper pasted inside it with the name 'Stradivarius' printed on it. Is it a good violin and how much is it worth?" Now this question cannot possibly be answered without seeing the violin. The editor does not know whether the violin is a genuine Strad. of the best period, in a fine state of preservation, which would make it worth $25,000, or a cheap factory-made fiddle with a counterfeit label pasted inside, the kind that is listed at $5 each by wholesale music dealers. Many people send photographs and elaborate written descriptions of their violins, thinking that the expert can identify the violin and tell whether or not it is genuine. The trouble with this is that the photograph and description of a *well-made imitation* would describe equally well a *genuine specimen*.

Once in a while some headway can be made from such a written description. If a supposed old Cremona has, "Made in Germany, France or Hungary," or some country other than Italy, stamped inside it, it is sure to be an imitation, since Cremona violins were made only in Italy. If the wording or spelling on the label of a supposed valuable old violin are different from that of the genuine labels of such violins it is pretty sure to be an imitation, unless a different label has been substituted.

The Appraisal

THE BEST and surest way to find out just what a violin is and what it is worth, is to send it to a well-known and reliable expert. A good expert will, after a careful examination, give the owner a certificate, setting forth, as near as can be ascertained, the maker of the violin, its probable period, its state of preservation and its value at present market prices. The usual charge for this work is from $5 to $25 according to the eminence of the expert and the amount of work necessary in examining the violin and tracing its history. If the certificate comes from an expert of great eminence and experience, it will prove of great value to the owner of the violin when he comes to sell it. Experienced violinists and violin collectors will not buy a valuable old violin unless a certificate accompanies it, from a good expert, stating that it is genuine and in a good state of preservation.

Two of the greatest firms of experts in the world are Hill's and Hart's, who deal extensively in old violins in London. A guarantee from either one of these firms is considered conclusive evidence in regard to the authenticity and value of any violin, and much of their business consists in appraising and judging old violins and other stringed instruments. London is the greatest violin market in the world, as far as genuine old violins is concerned.

Chin Rests

By R. S. PALMER

THE ARTICLE in the June, 1929, ETUDE, "A Simple Aid in Holding the Violin," by William Bublitz, is, indeed, a very simple solution of a very vexatious problem, made more so by the advocates of the theory of no under supports.

There is a slight misunderstanding, it seems, in regard to Professor Auer's teaching in this respect, in that, while there can be no doubt that resting the lower surface of the violin on the left shoulder should deprive the instrument of one-third of its vibrating capacity, the use of a pad under the coat certainly does not produce this effect, since, in the case of the pad, only the lower rear rim of the instrument rests on the clothing.

A number of students and teachers are trying to observe the Auer rule of eliminating the shoulder rest, and everyone of the former (as well as, at times, the teachers themselves) brings his left shoulder around and places it right in the middle of the back of the violin, not only killing the vibrations but also assuming a very bad looking position, and bringing about, incidentally, the very fault, in an exaggerated form, which Professor Auer is trying to eradicate.

In talking with one teacher who had taken up this idea of doing without a pad, the writer asked how he managed to hold the violin in position when shifting downwards. He answered, "Just bring your shoulder around under the violin. There is no other way."

When Professor Auer speaks of one-third the volume of the instrument being interfered with, he undoubtedly refers to the practice of putting the shoulder under the instrument, and not to the use of the pad.

The use of a shoulder pad does not deprive the violin of one-third of its vibrating capacity. Indeed, there is no more interference to tone in the use of the pad than there is without it. In any case, however, the inverted chin rest would seem to be the best means of all.

The Mechanical Aspect of Changing Positions

By T. D. WILLIAMS

IN mastering the art of shifting, the basic principle is to avoid unproductive energy which means every unnecessary movement of the fingers, wrist or arm. The average "self-taught" violinist expends about as much energy in going to the fifth position three or four times as does a truly expert player in performing Saint-Saëns' *Rondo Capriccioso*. The degree of skill depends largely on the manner in which the neck of the violin is held.

By turning the first joint of the thumb inward there is created a very attractive hollow for the neck to rest in as well as a suitable support over which to roll the hand in making the vibrato. But the principal objection to this method is that, since the violin can be held in this manner nowhere in the high positions, the player must have two distinct methods of holding his violin, one for playing high and another for playing low positions. He might as well learn two different instruments as play one in two different ways.

The following method of holding the neck of a violin does away with extraneous movement. The first and fourth fingers are placed firmly on the G string with thumb turned outward (not inward) in a perpendicular position (point not projecting above the top of the finger-board) at a point nearly opposite the second finger. The fleshy part of the thumb will then lie partly under and partly against the side of the finger-board.

Then, with both first and fourth fingers pressed on the G string, the hand is moved slowly up to the seventh position, allowing the thumb to proceed gradually in a spiral under the finger-board until (in the high position) only the extreme point remains to support the neck. While this is being done the left elbow must be kept sufficiently under the body of the violin to allow the left wrist to clear the right side of the instrument while in the high positions. In fact, the left arm must always be kept in that position whether playing high or low so that no side movement of the arm is necessary in changing positions.

The best results will be obtained by going through this exercise slowly (both upward and downward) and allowing the hand to remain in the high position some little time so that certain "muscular adjustments" may take place in the left hand and arm.

If violin students at the very start will go through this shifting exercise several times each day, much time will be saved, later, when actual playing begins.

Teachers Who Do Not Play at All

By EDITH LYNWOOD WINN

THERE are many teachers who may never have played in public; yet they may have absorbed the science of teaching, may be able to understand the pedagogy of the art, and may be doing good work in the profession. I believe such teachers hold their classes by their rare personality, real pedagogical ideas, social affiliations and confidence in themselves.

However, the majority of parents respect a teacher who is progressive and who can illustrate. This is not to say that one should play the Mendelssohn *Concerto* as well as Elman or Heifetz, but the teacher should be able to play it passably well and should exact a high standard of work on the pupil's part.

Personality does, indeed, count about three-fourths in the teaching relation. But what is this personality? Charm, alone? Not at all. It is the trained mind and heart in a sympathetic body.

The teacher who through ambition or greed takes a class of sixty one-hour pupils a week is doing more mental work than most professional people. She is working harder than a ditch digger or a factory hand. But by her very busy-ness she is wronging herself and her pupil. For she herself has no time for practice or study. She is on the way to a mental or nervous breakdown. She is losing control of herself and of her instrument and is a distinct menace to careful teaching. Though such teachers are nearly always sure of themselves, the joy of playing has gone from them.

A smaller class, with time to practice, time to take a vacation in summer and time to cultivate oneself in broad lines by concerts and reading is a sure preparation for future success. Teachers who so develop themselves are found not in towns alone. They need not claim that low prices for lessons drive them to this overwork. The city teacher is guilty, too. His seasons are becoming shorter and shorter. He crowds a hundred lessons into a week and hopes his pupils will think he is teaching well. Constant newness and freshness of outlook add to a teacher's fitness to teach, add to his vision and lend some color and freshness to the musical horizon.

"I like my teachers to travel and study," said a private school principal to me some years ago. "It is good for the school and for the individual. A progressive teacher need never be forced to resign. Age does not injure one's teaching capacity, if one is well and progressive. It is the easy-going teacher, the stingy teacher, the self-satisfied teacher, who loses out in the profession. We pay our teachers well and, therefore, expect them to study and add to their culture."

Value of Violin Repairing

By CHARLES FINGERMAN

SOME violinists have a genuine fear of going to the violin repairman; they experience a dread that he will mutilate their instruments. Some repairers have destroyed the tone qualities in good violins. Hurting the tone of an inferior violin cannot make very much difference, though it is not excusable. But there have been cases where a repairman took a $100 instrument and made it sound like a reversion to $25.

But there are repairers who can, through the peculiar magic of their art, take an ordinary violin and convert it into one of much finer tone, and worth double the price of the original instrument.

A violin should be taken once or twice a year to an expert repairer for his "medical" attention. Of course, if the instrument has met with an accident, it should be taken immediately.

Cracks have a singular mathematical effect on the violin; they shut off a certain portion of the volume of tone, but, when repaired, they add much to the brilliance and sweetness of the tone of the violin.

Never eschew the studio of the repairer. He may revive your violin's tone so that in years to come it may progress greatly in tone value.

VIOLIN QUESTIONS ANSWERED

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Arbitrary Gradings.

D. D.—The grading of musical compositions is somewhat arbitrary, but, as mentioned, the "Ninth Concerto" of de Bériot is placed in the fifth grade. It being a fairly difficult piece I do not think it would be of much use to try to learn it by correspondence. To do it any kind of justice you would have to have the instruction of a first-rate violin teacher. 2—You might get a great many useful ideas on such aspects as phrasing and interpretation in solo playing from the book, "Representative Violin Solos and How to Play Them," by E. L. Winn. 3—Without hearing you play I cannot judge just what your difficulty is in producing the vibrato. However, I would advise you to swing the hand from the wrist, in producing it. In the first and second positions the hand gets some support from the thumb, and in the high positions the wrist gets support by resting it on the rib of the violin. The neck of the violin must not be *gripped tightly* between the hand and thumb, because this locks the swinging motion of the hand. Perhaps you got to a good teacher with these troubles? He could set you straight in no time. Even if you could only get a few lessons, he could get fundamental ideas which would advance your playing wonderfully. 4—The reason so many fail in learning the vibrato is that they do not give enough systematic attention to it. They will practise three minutes at it (by the clock) and think that they have done it full justice for the day. If they would practise twenty minutes daily (rigidly by the clock) they would soon learn it. There is no better material for working at the vibrato than long scales, in whole and half notes, two or three octaves.

Stiff Fingers.

C. G.—In playing the orchestral violin parts you speak of, you will have to shift to different positions in order to play the music in the easiest and most effective manner. If the music is not marked, as is the case in a great many orchestra violin parts, it takes a great deal of thinking to know where to shift and what position to use. The needed experience can be acquired by playing technical exercises, scales, studies and pieces in which the fingering has been marked by a good violinist. By such study you will gradually learn the best position and shifting for any given passage so that you can apply them to yourself. 2—It is an excellent idea to give a certain portion of your practice time to each department of violin playing—scales, technical exercises, studies and pieces. You will find a table giving the best way to divide your practice time in the little book, "Violin Teaching and Violin Study" by Eugene Gruenberg. 3—Without hearing you play I cannot tell whether or not you are sufficiently advanced for the Fourth of a time you have studied. If you will arrange to play for one of the leading violin teachers in your city, one who is absolutely disinterested, he can give you this information. 4—You might try soaking your hands in very warm water just before you begin your practice to overcome the stiffness of which you complain. The water should be as hot as you can comfortably bear it. Having practised as you say you have for over six hours on week days and quite to eleven hours on Sunday, for five years, I do not think you need to do finger exercises on the table any longer. 6—Strings should be changed as soon as they are worn, soaked with perspiration, fuller in tone, or, in the case of gut strings, dried out. If you cannot tell yourself when your strings no longer give a perfect tone, your teacher can supply the information. 7—You can get a tube or bottle of violin cleaning mixture at any large music store in your city. Once your violin is cleaned, it should be kept clean by being rubbed after you play with a clean, dry cloth, no cleaning mixture whatever being used. I have seen violins which were kept very clean but which were never cleaned with a cleaning mixture still in good condition because the owners always kept them clean by rubbing daily with a cloth.

Genuine or Imitation.

D. D. D.—If your friend's violin is a real Guarnerius, as set forth by the label, it is very valuable. The fact is, however, that almost all these labels are counterfeit and the violins worthless. The only way you can tell whether the violin is genuine or not is to send it to an expert for an opinion. You will find the names of dealers in violins in THE ETUDE and other musical papers. To one of them you can send the violin for examination.

Two Notes to a Bow.

E. R. O.—In the example you send both notes are to be played with a down bow, the bow stopping for a fraction of a second between the notes, which makes it sound as if the bow had been changed. In your example, if you begin the passage with a down bow, there will be two down bows, one for each note, with a slight halt between.

Czech Composer.

C. H. E.—Your best course is to write direct to the violin maker whose address appears inside the violin. He would tell you whether he has an American representative or, if not, whether you yourself could import one of his instruments. The postage to Czechoslovakia is five cents for one ounce.

Hopf Violin.

E. M. A.—In the issue of the ETUDE for August, 1922, page 565, you will find a lengthy article on Hopf violins, which will no doubt supply the information you desire. Order from the publisher.

Obscure Make.

N. S.—Alaska. Your violin is evidently of French origin, but I can find no information concerning the maker or his violins. Scattered all over the world are thousands of violin makers with only local reputations. Possibly you might get the desired information by writing to violin dealers who advertise in the ETUDE and other music magazines.

Guide to Teachers.

M. W.—If you will send to the Theodore Presser Company for the booklet, "A Guide to New Teachers of the Violin," it will give you the information you need about exercise books and pieces, also in this all the books and pieces are carefully graded by number so that you will be able to obtain material for pupils in all stages of advancement. 2—Every first instruction book for the violin gives directions for learning the letter names of the notes and their fingering. 3—There is much valuable information for the young teacher in "The Violin Teaching and Violin Study," by Eugene Gruenberg.

A Little-Known Maker.

C. McK.—Johann Franz Pfeiffer was an Austrian violin maker who made violins at Schönbach. He was one of the lesser makers, and works giving lists of famous violin makers give him only a single line. Details of his life and career are consequently lacking. The only way to find the quality and value of your violin is by sending it to a reputable dealer in old violins in one of the large cities. You will find the addresses of such dealers in the ETUDE and other music magazines. Violins of this class often sell for from $200 up, according to state of preservation and tone quality, and have little or no historical value.

An Inch of Bow

O. R.—The notes you inquire about are eighth notes, each getting half a beat. A good way to play the passage would be to use about one inch of the bow to each note, in the middle, raising the bow from the string between the notes.

Trust the Teacher

L. S.—As your sister is receiving instruction, I should hesitate very much to go to another unless the course her teacher is giving her in order to do so I would want to hear her play and know her talent, her age, the amount of time she has to give to her violin practice, besides other conditions bearing on the case. Violin teachers have different ideas about teaching. Some use only a single instruction book during the first year or so of study. Others use technical exercises, scale studies and pieces in connection with etudes of a melodious character. About all you can do is to put your faith in the teacher. If the child does not seem to be getting on satisfactorily you get another instructor. Choose a teacher who has produced many good pupils, and give him your entire confidence.

Second Position.

L. W. R.—The label in your friend's violin sets forth that it was made by Joseph Guarnerius in Cremona (a small city in Italy). There is not one instance in a million, however, that this is really true, as the violin is no doubt an imitation. You can buy violins containing this same label for ten dollars. A genuine Joseph Guarnerius in good condition is a few thousand dollars more hundred to twenty-five thousand dollars more. If you like to play the violin in a really artistic and technically correct manner you ought to learn to play in the second position as readily as in the others, for you will often run across passages that cannot be played smoothly and easily in any position other than the second. (3) I have no record of the maker of your violin in the list of well-known makers. There are hundreds of violin makers in the Neukirchen region in Germany, where the violin was made. Send your violin to a dealer in old violins for examination.

Unknown to Fame.

L. V. A.—I can find no record of the maker of your violin, but it may be an excellent instrument, as Europe is filled with makers whose names are not recorded as famous makers. Some of the best violins in old violins might know something of this maker.

Teaching and Learning Simultaneously.

G. B. P.—As your teacher advises it, I think you would be justified in beginning to teach while continuing your own studies. Experience is the great factor in violin teaching, and your teaching experience will do you much good. 2. I do not know the maker you speak of, but your violin may be an excellent instrument for all that. Write to some of the dealers in old violins. They may know something about this maker. 3. It is true that violins sound slightly better on bright, clear, dry days.

Noted Women in Musical History

(Continued from page 810)

a naiad who felt herself a stranger in the land of prose." She was the first of the great interpreters to make Chopin known throughout Europe, but her life work, her heart work, was in giving to the world a clear understanding and knowledge of the immortal works of Robert Schumann. From the date of their marriage in 1840 until she retired from her labors in 1892 —for more than a half century—she made her fame serve his, happy in the recognition of his qualities as her own reward. On the piano also are such renowned names as Madame Essipoff, Arabella Goddard, Adele aus der Ohe and America's own Julia Rivé-King and the outstanding Fannie Bloomfield Zeisler.

With the closing half of the nineteenth century which saw the development of Verdi, Gounod and their contemporaries came also Richard Wagner with his marvelous music-dramas. One could enumerate a long list of those women who have triumphed in their schools of opera, such as Tietjens, Parepa-Rosa, Adelina Patti, Christine Nilsson, Minnie Hauck, Pauline Lucca, Annie Louise Cary, Clara Louise Kellogg, Etelka Gerster, Nordica, Ternina, Materna, Lehmann, and Albani. It is not necessary to prolong the list to show that these instrumenters of great music have conquered by persevering study, courage, and the creative instinct which is pre-eminent in woman.

It is not possible in an article of this nature to mention the brilliant, conscientious and devoted women in the twentieth century who are elevating music to greater heights by inspiration and interpreting it through the medium of the voice.

Music is a universal language. It begins life with a cradle song; it ends life with a requiem. What greater work can claim women's attention? She always has been and always will be, as long as human affections exist, its inspiration; she has now greater opportunities than ever before of participating in its creation and with a broader horizon and keener vision she will be its greatest interpreter.

SELF-TEST QUESTIONS ON MR. GALLOWAY'S ARTICLE

1. *Name three compositions directly traceable to women's influence.*
2. *What famous composers had wives who were also famous musicians?*
3. *Who were the professional musicians among women in ancient Rome?*
4. *Why is it unfair to judge women by their present accomplishment in music?*
5. *Name four well-known women composers of to-day.*

Sweet Singers of Songs

WOMAN'S song begins with the crooning of a lullaby and pours out its priceless treasures from generation to generation. Long before the creation of opera and oratorio woman voiced life's varied emotions, and countless are the names which stand out in music history as having achieved undying fame. In the first half of the eighteenth century Bordoni, Cuzzoni, both of whom created roles in Handel's operas, Mingotti and Gabrielli were supreme. Such was the fame and rivalry of Bordoni and Cuzzoni that London was divided into warring factions and duels were fought over them. In the last half of the 18th century there were six prominent vocalists, Mara, who was said to be peerless as the interpreter of Handel's sacred music; Sophie Arnould, who created the rôles in Gluck's masterpieces in Paris; Ann Storace, who was one of the first to sing successfully in English opera; Catalani, a singer of extraordinary success, and Billington, whose beauty and wonderful singing captivated Haydn when he visited London.

To the last-named we are indebted for Sir John Reynolds' painting of St. Cecilia, which he did with her as a model, to be a companion to his Tragic Muse with the great Siddons as model. When Haydn saw the picture of St. Cecilia he said to Reynolds, "You have made a great mistake." How? asked the startled artist. "Why," said Haydn, "you have represented Mrs. Billington listening to the Angels; you should have made the Angels listening to her." In the first half of the nineteenth century among many names—for this was the period of Donizetti, Rossini, Meyerbeer, Auber, Bellini, Halévy, and other lights of Italian and French opera, we mention Pasta, Pisaroni, Sontag, Malibran, Grisi, Novello, Viardot, Alboni, Anna Bishop and Jenny Lind.

So MUCH is said about the necessary qualifications of a music teacher—talent, tact, training—but I wonder how far would any teacher get without a sense of humor? The ability to see the funny side helps so much sometimes.

To be told "there is nothing to music but notes and time" is rather a joke—if one takes it that way. There was something to smile over, too, in the remark of the young lady who was undecided as to her future career, "I do not know just what to do. I am sure I haven't brains enough to be a school teacher. Guess I'll try to be a music teacher!"

Sometimes, however, one has to think things over quite a while before one can enjoy the joke. For instance, I was giving a music lesson one day in a home where the father was a drinking man. During the lesson I heard the most unearthly sounds coming from the adjoining room—the bedroom I presume. Somebody was asleep in there and such snores! I immediately jumped to the conclusion that the father was in there sleeping off his intoxication, and I was afraid he would waken and come out to see what we were doing.

I had to sit with my back to the door between the two rooms, and I felt uneasy, to say the least. There was a big rocking chair in the room, and I finally got the chair around so he would have to fall over it if he came out. I thought while he was falling, I could be *moving!* I can laugh over it now, but I certainly did not laugh that day.

Another day I was giving a lesson to a little girl, and her younger sister came running in and said, "Oh! you ought to see Mr. A—! He walks just like this!" (imitating a drunken man's walk). "He walks just as though he had been taking a music lesson!" Investigation proved that there was a drunken man in their yard, but how many music lessons he had to take to be intoxicated, I never learned. "A stitch in time saves nine," but a "laugh in time" saves more than that sometimes.

The Art of Playing for the Radio

(Continued from page 811)

seem to collect in this position better than in any other.

Why Many Radio Pianists Fail

"ONE OF the reasons why many pianists fail before the radio is that their training has been careless in the matter of the pedal. You see, the microphone is a marvelously sensitive instrument. It, together with the transmission and reception apparatus, represents the labor of vast numbers of the finest electrical engineering brains in history. Hats off to the microphone, one of the marvels of time! So sensitive is it, indeed, that when one plays carelessly upon the piano and does not use the pedal properly there is a kind of acoustical confusion in the air which results in a horrible blur.

"For this and no other reason many pianists who are apparently successful in the concert hall prove disappointing when heard over the radio. They are careless with their pedaling. Most of the great artists, however, are extremely careful, and the results are accordingly fine. In my training I was taught never to use the pedal where beautiful results could be produced without it. Mr. Bowman was most particular about this. In fact, as he was an especially fine organist as well as pianist, in many passages my fingers were trained as they would have been for the organ. I was taught to clarify the voices and not mix them up, and at the same time use my ears incessantly to listen for disagreeable conglomerations of vibrations.

"Of course in this particular one must be more careful in the bass than in any other part of the piano. If the pedal is used in a slovenly way with the lower tones, they simply grumble and roar out in a very disagreeable manner. As a matter of fact, they do this in the concert hall, but the audience is not quite so sensitive to it.

"If piano students could only be taught to listen enough their ears would be accustomed to hearing certain effects which they at present ignore. The fault with much modern instruction in piano is that there is too much playing and too little listening. Of course, dynamics in sound and variations in tempo and rhythm, apart from the melodic and harmonic content of the composition, are the points with which the pianist has to deal. The melodic and harmonic contents of compositions are determined by the composition itself, but the apportionment of the dynamics and the speed rests entirely with the pianist.

"Every time one plays, one paints a fresh canvas. There is always a slight variation, no matter how exact the pianist may be, and this is what adds charm to the performance. All reproductions of a certain painting or poem are always exactly the same, because the camera and printing press do not lie. But with the human reproduction there is always a change, and this very element makes the performance a living thing. If the touch is right and the pedaling is right, it will not be necessary for the pianist to subdue the fortissimo when playing over the radio.

"But if the playing is smeared by bad pedaling the pianist will produce results ten times as bad as though he were heard in person in a hall. This is how sensitive the microphone is. The only times at which I vary the tempo is when I am accompanying such an artist as Godfrey Ludlow. Mr. Ludlow is trained in the art of playing before the radio, and he knows when to step away from the microphone and when to step closer to it. This I have observed very carefully and modify the volume of tone in accompanying him.

Chopin the Most Popular of Composers

"CHOPIN seems to be the most popular composer in the radio world. That is, more letters come in asking for works of Chopin and praising the performances of Chopin's work than come in for any other composer. Probably Liszt is next. His 'Liebestraum' is very popular. Of the Spanish composers Albeniz and Granados are the most popular.

"I believe that playing a composition over the radio serves to introduce it to a large audience and increase rather than decrease the sale of the composition. It stands to reason that this is true. Also, and I state this most emphatically, the performance of compositions on the piano, by really good artists, increases the demand for piano instruction. I know that in my own case it has so multiplied the demand for my services as a teacher that I cannot begin to take the number of applications of people who desire to study with me.

"I believe that the radio is unquestionably the greatest advertisement that music has ever had, and the time is not far distant when teachers will realize that through its influence there has been more demand for their services than ever before. People will not be satisfied with merely hearing playing. They will want to master the delightful art of playing the instrument themselves, and in that way understand more of what they hear as they listen frequently to good concerts over the radio.

Improvement in Transmission

"THERE HAS been a tremendous improvement in radio transmission. New things are being studied every day, and we can look for still greater improvement all the time. The radio has done for me what I could not possibly have accomplished in any other way, considering the circumstances I have already described in this article. A young girl left alone without parents, without a master and without funds sufficient to launch a career, I could not have hoped to reach the great public. It would have cost me ten thousand dollars at least in concerts and in advertising to make that initial appeal which was all done for me in a so very delightful way over the radio. And, more than this, I was rewarded for my services.

"In other words, the radio did for me that which only expensive financiering could have done otherwise. If my playing has been acceptable to those who are reading this article, if it has given them delight and higher musical understanding, I desire to express my very deep gratitude. In honor to my master, the late Edward Morris Bowman, I desire to add to this conference a few points from his very valuable book entitled 'Master Lessons in Pianoforte Playing' which I believe every student should know."

The following are quotations from this book:

The Hand as an Instrument of Habit

FIRST, you and your parents, as well as your teacher, should know that the hand and arm of the pianist are the most wonderful machine in the world. In delicacy, swiftness and variety of movement, and, in proportion to its size, in the power possible for it to exert, there is no machine in existence at all worthy of comparison with the hand and arm, or what we may call the "playing-machine" of the pianist. This being true, it follows that great care should be taken so to train every part of

(Continued on page 865)

QUESTION AND ANSWER DEPARTMENT

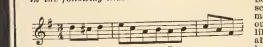
Conducted By ARTHUR DE GUICHARD

NO QUESTIONS WILL BE ANSWERED IN "THE ETUDE" UNLESS ACCOMPANIED BY THE FULL NAME AND AD-

DRESS OF THE INQUIRER. ONLY INITIALS, OR FICTITIOUS NAME GIVEN, WILL BE PUBLISHED WITH QUESTION

Trio, from "Minuet in G Major," Beethoven.

Q. *In the Trio of Beethoven's "Minuet in G Major," I find that some publishers differ in the notation of the A (marked with an "a") in the following illustration:*



some give it as A♮ and others as A♯. Which is correct?—C. M. R., Green Bay, Wisconsin.

A. The correct note is A♯. There is little to be said about it, save that the passage remains entirely in the key of G except for the chromatic alteration of the C to C♯; an A♮ would make the A♯, three notes later, less decided as to tonality.

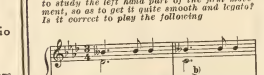
Bel canto, Lyric, Coloratura.

Q. *Please tell me the meaning of "bel canto, lyric, coloratura."*—M. R. K., New Jersey.

A. *Bel canto* (Italian) signifies "beautiful song." It is employed to designate singing with pure tone production, allied to a pure *legato*. Many other attributes belong to *bel canto*, all founded, however, upon pure tone (which comprises a perfect intonation, attack and placement, as well as irreproachable breath control. *Coloratura*, from the German *Koloratur* or *colored*, signifies the coloring or ornamentation of a melody by means of scales, trills, arpeggios, rapid runs, legato and staccato—in short, every vocal gymnastic device which may contribute to the embellishment of a melody. It is most usually applied to a soprano voice. *Lyric* (Greek) means a singer of the same agility the word *brawura* is capable of, but with the correct term has the same meaning and is the correct term to apply to a male voice. *Lyric* derives from "lyre," a musical instrument. Applied to a singer it describes him as one able to sing with great power of expression suitable to the poetry (lyrics) to be interpreted. The lyric singer should be competent to depict the whole gamut of emotional expression.

Nocturne, C♯ minor, Chopin, Op. 27, No. 1.

Q. *What is the proper, most efficient way to study the left hand part of the first movement, so as to get it quite smooth and legato? Is it correct to play the following*



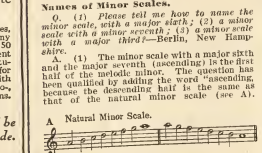
as I have accented them, a and b—S. McD., Valparaiso, South America.

A. The only sure way to achieve this is to practice the left hand alone, at first quite slowly, then increasing the pace as you acquire greater certainty and facility. Do not be in a hurry to play rapidly; whatever you play, practice well below the metronome time until you are absolutely sure of your technic and of your memory; for you must learn to play all from memory. 2. The accents you give are incorrect. The passage is a dreamy accompaniment only, which requires no strongly marked beat.

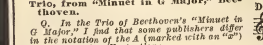
Names of Minor Scales.

Q. *(1) Please tell me how to name the minor scale, with a major sixth; (2) a minor scale with a minor seventh; (3) a minor scale with a major third*—Rev. New Hampshire.

A. (1) The minor scale with a major sixth and the major seventh (ascending) is the first half of the melodic minor. The question has been qualified by adding the word "ascending, because the descending half is the same as that of the natural minor scale (see A).



D Harmonic Minor Scale.



Some sixty or more years ago this minor scale with the sharp (major) sixth and major seventh descended as it ascended without alteration (see B). But it sounded so like a descending major that it had to be abandoned for what is today termed the Melodic Minor Scale (see C); that is, using the notes of the relative major scale descending unaltered. (2) This descending half is known as the second half of the Natural Minor Scale, so called because it keeps the same notes as those of its *relative* major (that is, beginning a minor third lower, having the same notes, *unaltered*, as the relative major and consequently the same do; see C). (3) There is no such thing as a minor scale with a major third (counting from the keynote). That which makes it a minor scale is the fact of its lateral third being a *minor third*. Indeed, the Minor Scale generally accepted in modern usage is the same as the major on the same note, but with the third and sixth degrees flatted (see D); this is the Harmonic Minor Scale.

Bagpipes: Range of Shepherd's Pipe: Bagpipe Chanter.

Q. *(1) Can you tell me the scale of the simple Shepherd's Pipe and the pitch of its extreme notes? (2) What is the Chanter of the Bagpipe?*—J. D. R. W., South Africa.

A. The "simple Shepherd's pipe" is an instrument that is to all intents and purposes obsolete, if not quite extinct, at least in its original form. It was a very primitive wind instrument, the most primitive after the pipes of Pan. It was a member of the recorded family of pipes, of the class of vertical flutes, that is a pipe having six or more holes, held vertically in-stead of transversely like the ordinary flute (*flauto traverso*) and having a whistle-head. The finest development of the vertical flute or pipe is the flageolet, the last survivor of the recorder class. The name is the diminutive of *flagnol*, the medieval word for flutes generally. A fifteenth-century writer speaks of the "flowte pipe" and adds that "the schepperd under the folde sayngthe well with his gugawe the pype." In an early fourteenth century manuscript known as Queen Mary's Psalter (*British Museum*), written and illuminated in England, is seen a goatherd playing upon the instrument. The flageolet of those times was made of reed, elder or hollow rush and was called *Rusphefe*, or *Ruschpfeife*, that is, "Rush-pipe," a literal translation of *calamaula*, the Shepherd's Pipe. It is recorded that Samuel Pepys, of pleasant memories, not only carried his instrument about with him in his pocket to while away his tedium, but also taught his wife to play it, "very prettily—quite beyond my expectations." The flageolet no longer has any place in the orchestra. There are two kinds, one, an open pipe, the other, a pipe having a single reed. Its range was from middle C (or from the B♭ below it) to the A above high C. 2. The Bagpipe is a very ancient wind-instrument dating back to the early days of Greece and Rome. It is composed of a leather bag which is filled with air from the mouth of the player by means of a tube. A second tube, called the Chanter, or Chaunter (or Melody), springs from the bag and is a species of Shawm (Shalm) with a double reed and finger holes. Two or three other pipes having only single reeds provide a constant bass, and are termed drones or bourdons. The Scotch Bagpipe has three drones which sound constantly, having nearly the interval of a fifth between them. The Chanter has eight finger-holes, seven in front for the fingers and one at the back of the pipe for the thumb. The compass consists of one octave and a note not tuned to any special scale. The Irish Bagpipe is mentioned in manuscripts dating back to the Fifth Century. Chaucer speaks of the bagpipe in his "Canterbury Tales":

A bagpeype wel cowthe he blowe and soun
And therwithal he brought us out of toun.
—*Miller's Tale.*

A Guitar Question.

Q. *How do you stroke the first three strings of a guitar? Is the motion down with the fingers curved and with nails being used, or up with fleshy part of the fingers being used and the strings being plucked? Then, with the last three strings, has the thumb nail an upward motion or is the fleshy part of the thumb used with a down motion?*—E. A. N., Schuyler County, Missouri.

A. Chiefly use the right hand in thrumming backwards and forwards *with the thumb*, thrumming with the flesh when travelling from low strings towards high strings,

(Continued on page 861)

MUSICAL EDUCATION IN THE HOME

Conducted by
MARGARET WHEELER ROSS

No questions will be answered in THE ETUDE *unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.*

Minnesinger, Meistersinger and Mothersinger

IN THE far-away days of romance and adventure there lived the gay, happy-go-lucky fellows, the troubadours, who roamed over the then known world and sang of love and gallantry.

Carefree, aimless creatures, inspired by new "lady loves" at frequent intervals and in numerous places, they intoned their way through life, contributing little or nothing to the commercial, the educational or economic activities of their period. Today they are recorded only in its romantic history.

The Minnesinger

THE TROUBADOURS had a counterpart in Germany known as the Minnesinger or *Minnesänger* who flourished at a little later date (in the 12th and 13th centuries) and who were succeeded by the Meistersinger. The Minnesinger were almost exclusively of noble or gentle birth. They sang not only of love but praised also the beauties of Nature. Many of their offerings showed a deep, religious fervor. They strolled about accompanying themselves, singing without remuneration for the love of music and the freedom of the life. Some of them were also poets, and they established the art of singing, wedding it to that of the spoken word. Song had not acquired form either in meter or melody and was not really distinguished from speech until their time. One of the Minnesinger, Walther von der Vogelweide, was a fine lyric poet of his period, and his name, with that of his contemporaries, Wolfram von Eschenbach and Tannhäuser, has come down in history in the famous Wagnerian music dramas.

The Meistersinger

GUILDS OF poet-musicians called the Meistersinger were formed in many towns in Germany in the 14th, 15th and 16th centuries. The founder of the first guild is supposed to have been Heinrich von Meissen who organized a company in 1311 at Mainz. They came from what would now be the middle-class of German society in contrast to the Minnesinger who were of noble birth. These guilds were founded and graded upon the principles of other crafts, apprentice, journeyman and master. Their members passed successively through the stages of *Schüler, Schulfreund, Sänger, Dichter* and *Meister*. They were really singing schools of a distinct type. They had public contests and opened them with *Freisingen* where anybody could sing whether a member of the school or not. No judgment was passed on this feature. Then followed the contest where only Meistersinger competed, and great indeed was the rivalry between the various guilds.

The Meistersinger had generally a sacred subject. Their tone was distinctly religious. Hymns were their lyrics, and narrative poems founded upon Scripture were their epics. They frequently used didactic and epigrammatic poems typical of their day. They competed with each other in creating a new meter or melody, and a *Meister*, strictly speaking, applied only to those who had some such achievement to his credit. The rest were merely *Sänger*. Perhaps the most famous Meistersinger in history is Hans Sachs, the cobbler of Nuremberg, who lived from 1494 to 1576.

These guilds and their founders have appeared variously in both song and story with the passing of time, but the most vivid and accurate picture of the craft is found in Richard Wagner's comedy in music entitled "Die Meistersinger von Nürnberg."

The Mothersinger

IN THOSE faraway masculine singing days when women had no economic freedom at all, when her place was in the home, and when even there the scope of her activities were greatly restricted, bands of singing mothers would have been a startling innovation—indeed, an impossibility. It remained for the brave, intrepid, independent American women of the twentieth century to introduce and bring to fruition this worthy and useful organization.

The mothersinger idea was the happy inspiration of Mrs. Stanley Clarke of Cincinnati, Ohio, and, while it is comparatively a new movement and certainly a very modern one, it has received the recognition of the National Federation of Music Clubs and the National Congress of Parents and Teachers. It offers a splendid opportunity for a field of real usefulness to the mother who sings at all. In these days of electrically equipped homes, with a continually expanding line of appliances that lighten the labors of the housewife and mother, doing away with much of the former drudgery and with so many of the old-time tasks performed outside of the home, few mothers there are who would be unable to give an hour twice a week to actual work in a mothersinger group.

Songs for Self-Protection

FORTUNATELY, the practice of singing may be carried on while many of the household duties are in the doing. Much domestic labor is entirely mechanical and requires no mental concentration whatever, since it is so oft repeated and so simple in action. In self-protection the wise mother will provide herself with some sort of mind occupation as an avenue of escape from unhealthy thoughts or the indulgence in the habit of self-pity that too frequently accompanies the routine and

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THE MUSICAL HOME READING TABLE

Anything and Everything, as long as it is Instructive and Interesting

Conducted by
A. S. GARBETT

Clara Schumann, Mother, Teacher, Artist

"AND what shall I say of her, the sun that spread light and warmth on our lives, our Mother?"

With this question Eugenie Schumann in her Memoirs begins a chapter about Clara, the wife of Robert Schumann. Some excerpts from this chapter furnish a light on the character of the greatest of women pianists.

"I looked up to her with great love but also with awe," Eugenie confesses. "She was so far above the poor undeveloped schoolgirl that I could not at first and for a long time get over a feeling of remoteness and timidity. . . . My mother seemed to me severe, because undoubtedly she fixed the highest standards for our industry, sense of duty, regard for the feelings of others and self-command."

And yet: "Infinite benevolence was the keynote of her relations to all human beings. Her kindness embraced all with whom she came into contact, without regard to station.

"We did not by any means like all the people whom she admitted into the circle of her acquaintances. . . . When we begged her to get rid of an unsympathetic pupil, who was moreover without musical gifts, she said, 'It is not her fault that she has no talent or personal charm, but she is industrious and full of zeal, has no one belonging to her and will have to earn her living.'

"She was above all littleness herself, incapable of jealousy in art or life.

"She never wearied of teaching, helping, pardoning me. Being industrious herself, she expected the same of us; she could not bear to see us idle during that part of the day which was set apart for work. . . . She was an early riser, in spite of frequent bad nights, and worked almost uninterruptedly between breakfast and midday. Her large correspondence took up several hours daily, and she spent about two hours at the piano. When she went into her room after breakfast, the first thing she did was to open the piano. One of us dusted it, and it remained open all day. She usually played for an hour after breakfast and again in the late afternoon towards twilight.

"Often though she spoke to us of her childhood and the days of her early love, she hardly ever alluded to the tragic times which preceded our father's death. But the strains of her music during these twilight hours spoke of all the grief she had borne and the heroism with which she had endured it. She never indulged in grief; she sought and found consolation in music, and when she returned to the family circle she at once shared our interests, and enjoyed what life had to offer her of good and pleasant things."

Schumann-Heink's "Macaroni"

"MADELLA SEMBRICH! What memories that name conjures up for me!" exclaims Schumann-Heink in her autobiography. "She was one of my colleagues in the early Dresden days—in fact, we lived in the same house in Dresden. It was during my first opera engagement."

It was after hearing her sing gloriously one night that the *débutante*. Schumann-Heink, decided impulsively to pay her a visit.

"'What's the matter with you, Tini?' asked Pauline Seigler, a friend of Schumann-Heink's. 'You are crazy! She will turn you out if you go and disturb her now. She is too tired and excited to see anyone tonight. She doesn't want to see *you*, anyway.'

"'Well,' I said, 'I don't care. I'm going to try anyway.' So, of course, as usual I acted on impulse and went and knocked at her door. Sure enough, immediately she called out in a brisk, clear voice, 'Come in!' And in I went, all excitement and enthusiasm! But instead of finding the beautiful Sembrich resting, pale and exhausted, from her triumphs, as I had romantically pictured her, there she sat at the table with a big, heaping dish of macaroni in front of her, eating heartily!

"Of course I was surprised. . . . But I do remember as I looked at her and that great plate of macaroni that I said to myself, *'Ach*, I wonder if I shall ever become a great enough singer to afford macaroni like that—and whenever I want it!'

"I can see it all to this day. . . . Well, I, too, have had my macaroni, thank God, I can now say in my old age."

Farrar's Prophecy

GERALDINE FARRAR seems to have known in advance that she was destined for operatic fame. She tells in her biography how, at the age of sixteen, she sang privately for Maurice Grau, then the director of the Metropolitan Opera in New York.

Grau was pleased with her, and "as a kind of afterthought," says Geraldine Farrar, he added, "Would you like to sing in one of our Sunday night concerts?"

"'No, thank you, Mr. Grau,' I replied. (No tame concert appearances after my imagination had been dazzled by a possible début in opera!)

"'But it might be valuable to you to have your name on the billboards of the Metropolitan Opera House,' he urged, good-naturedly.

"'You will see it there some day,' I replied with firm conviction.

"He laughed, and certainly had no reason to take me more seriously than dozens of other young 'hopefuls' who dreamed of some day storming the Metropolitan doors."

Public School Music

(*Continued from page 814*)

second bass and first bass. It is always wise to seat the outside voices, which in this case are first tenors and second basses, next to each other. This insures better intonation and minimizes the danger of the weaker second tenors and first basses singing a major part an octave lower or higher. A *facsimile* of the first phrase of a well arranged easy selection, such as *Long, Long Ago*, should be printed on a chart and hung in such a position that all the boys can see it easily. The lines should be heavy and three inches apart. The words should be neatly printed and the name of the individual parts clearly outlined. The clef signs should be made heavily and artistically. The object of this large chart is to teach the boys what they should look for in their books and make them see each detail by means of its sign.

Now D should be sounded on the piano (or *do* in this piece). All the second basses take this tone and hold it until the teacher gives the signal to stop. Of course they must take breaths, but the tone must be kept going smoothly and steadily. At the same time the teacher points to the second bass note on the chart. Now F Sharp, the first bass's tone, is sounded and all the first basses hold this tone, calling it *mi*, while the teacher points to their note. Then the second tenor's note which is called *sol* is sounded and the first tenor's note which is *do*, while the teacher points to their respective notes.

When this is done and the boys have held their tones, the teacher will hear the complete chord and each boy will know where to look for his part and how it sounds with the other parts. During the last few minutes of this drill the teacher should walk up and down the aisles, listening to the intonation. Those boys who sing in tune should be seated in the rear and those who do not should be seated in front. This is a rough way to tune a class but it should be continued every day until all are properly seated.

After the class is tuned, the whole song should be taught by note. It is better to do this without the aid of the piano if possible, for it is the ear of the boy which we are trying to educate and the piano is but an artificial aid. Once the boys hear lovely harmonies made by their voices, the question of instilling in them a desire to sing is solved.

Educational Study Notes

(*Continued from page 845*)

Let Not Your Heart be Troubled, by R. R. Forman.

In the clause, "Ye believe in God, believe also in me," there must, of course, be a breath at the comma. This seems superfluous advice, yet our experience as a teacher has taught us that many an estimable pupil fails to examine the punctuation of the text. Again, in the A-flat section of the song, there is the line, "Peace, peace, peace I leave with you." Can anything more frightful be imagined than singing this all with one breath?

Concerning the word "neither," we would suggest that, in religious music, at least, the first syllable be pronounced *nee*.

Just to Be Glad, by Gustav Klemm.

Simply be glad for the "little things of every day," and do not long for the exotic and the unattainable. That is the essence of the philosophy embodied in this spontaneous song, the music of which has a freshness and a verve typical of Mr. Klemm's style. In the expression "just to," remember to sound both *t's*. The expression of your countenance should mirror the sentiment of the poem.

A biography of this composer has been recently included in these columns.

In Schubert's Day, by Richard Krentzlin.

The four-hand piece this month is easier than usual, yet very characteristic and enjoyable. Mr. Krentzlin copies with great faithfulness the style of Schubert, and both melody and harmonization call swiftly to mind "the man of a thousand melodies." Even the tiny *coda* is true to type.

Of both keys used in this sketch—B-flat major and G minor—Schubert was unusually fond.

A steady tempo is desirable in playing this composition.

Chanson Gai, by Denis Dupré.

It would be impossible to listen to this joyous *rondo* and continue to bear the world ill. Its revolving theme, especially, is delightfully carefree.

The double stopping in the trio is not taxing, but it must be cleanly accomplished, without blurring.

As the musical editor has already pointed out, *Chanson Gai* is in essence a study in staccato playing. This calls to our mind the fact that in Frederick Hahn's new "Practical Violin Study"—on pages 168-172—there are many valuable hints on staccato bowing, which you would do well to read.

Musicians of the Month

(*Continued from page 804*)

26—Dr. Karl Franz Brendel, b. Stolberg, Germany, 1811; d. Leipzig, November 25, 1868. Prominent musical writer, critic and lecturer. He was a staunch advocate of modern ideas in music.

27—Sir Julius Benedict, b. Stuttgart, Germany, 1804; settled in London, England in 1835 and died there, June 5, 1885. Conductor, composer, teacher and writer. The biographer of Weber.

28—Anton Rubinstein (roo'-bin-shtine), b. Wechwotynetz, Volhynia, Russia, 1830; died Peterhof, November 20, 1894. A pianist of world renown; also composer in varied forms.

29—Gaetano Donizetti (do-ne-tset'tee), b. Bergamo, Italy, 1797; d. there, April 8, 1848. Prolific opera composer whose many works include the general favorite, "Lucia di Lammermoor."

30—Johann Karl Loewe (leh-oe), b. Near Halle, Germany, 1796; d. Kiel, April 20, 1869. Called the "perfecter of the 'ballade' for solo voice." A singer of note himself and a composer of songs and piano pieces.

How Children Respond

Mrs. Blanche Fox Steenman, who has been giving Normals for teachers, under the direction of the Theodore Presser Company, reports that there is a very extraordinary response upon the part of the children in different localities, when these children have been taught as exhibits for the teachers.

The children display quite unusual ingenuity in devising means and materials of their own, when they are properly led and when proper methods have been used.

In one instance, Mrs. Steenman relates, a little child of nine years took a cylindrical oat-meal box, removed the ends, and covered them with muslin which was glued down securely and then given several coats of shellac. The box was then covered with red *crêpe* paper and the result was a fine little drum which, when beaten by drumsticks whittled from soft kindling wood, produced surprisingly good effects, on being introduced into the Rhythmic Orchestra.

Teachers' Round Table

(*Continued from page 812*)

certain periods each day and a regular time for each item of the lesson. If possible, put part of the practice time in the early morning, at least fifteen or twenty minutes. Put a clock where she can keep tabs on her work.

I'm inclined to think that she should be placed more on her own responsibility and should not be helped by her mother except when an especially knotty problem arises. Let her keep a strict record of her practice periods and let this record have its due weight in the awarding of gold stars.

In regard to studies do not insist on continuing one until it has become monotonous and tiresome to the pupil. A good way to use a study book is to keep three of the studies going at once, giving a new one at nearly every lesson and then dropping the one longest practiced, even if the latter is not sufficiently well learned. After all the studies have been thus treated, review those which have proved best adapted and most useful to the pupil, bringing each to as near perfection as possible.

The other branches which you mention are very valuable, especially ear-training. All of them help to cultivate that real love and appreciation of music which should be the chief end of our teaching.

Staccato, Wrist or Arm Movement

(1) What is the correct way of playing staccato?
(2) Which is correct, wrist or arm movement?—H. G.

(1) In piano playing, staccato is produced by the quick release of a key after the tone has sounded. Staccato is shown by a pointed dot ♩ ♩ ♩ ♩ or a dot ♩ ♩ ♩ ♩ the first meaning an *immediate* release and the second meaning originally that the note should be held about half its time, although in modern music this distinction is less observed, either sign generally meaning a very short note.

To play a quick staccato all that is necessary is to relax the finger the instant the tone is heard when the finger will either ride up on the key or slightly bound up from it. Evidently anything like jerking the hand back from the wrist is entirely superfluous, since the key cannot rise any faster than it does from its regular reaction.

Staccato, accordingly, is essentially not a *touch*, but a *relaxation after a touch*. Any one of the regular touches may produce the tone, the finger touch for a very light tone, the hand touch for a louder tone, the full-arm touch for loud or especially melodic tones. Of these three, the hand touch, with its tendency to throw the wrist slightly upward, is most practical for general use, since it may be employed for notes at all rates of speed and for nearly all strengths of tone.

(2) Wrist movement, that is, pulling the hand back from the wrist, is practically taboo by modern pianists, who no longer believe in hitting the keys to produce tone, except when such hitting is absolutely necessary. If the hand is to rise from the wrist, as in playing quick successions of octaves or chords, this is now done by throwing it loosely from the forearm, as though one were shaking water from the finger tips. Arm movement, generally with relaxed wrist, is therefore the answer to your question.

Questions and Answers

(*Continued from page 857*)

with the nail when travelling in the other direction. I would strongly advise you to obtain the book of "Guitar Instruction" by Percy Grainger and any treatise he may have written on the guitar. Also get Forsyth's book on "Orchestration" (from a public library, if possible), and read Grainger's article on the guitar. His ideas are very good.

One Who Seeks Serious Study.

Q. Would you kindly prescribe some suitable etudes for better pieces for me? I have studied Moscheles, Op. 70, and some of the easier Cramer studies. What do you think of the following: Bencuti, "Gradus ad Parnassum"; Moscheles, Op. 95, "Twelve Graded Studies"; Moszkowski, "Studies Op. 91 and 92" with perhaps a course of studies from Czerny, Cramer or Loeschhorn and others suitable for touch and cultivation? I have Bach's "48" and Beethoven's Sonatas but would like some lighter pieces similar to Rustle of Spring, Scharwenka's Polish Dance, Mendelssohn's Rondo Capriccioso. If you can find time to prescribe this medicine, I shall be very pleased and grateful.—J. W. H., Port Arthur, Ontario, Canada.

A. I think those mentioned all right and congratulate you on your desire to progress systemati ally. Here are a few suggestions: *Rondo Brilliante in B flat*, C. M. von Weber; *Impromptu in A flat*, No. 2, Schubert; *Arabesque* (c C major), *Adagio in A Minor*, Heller; *Tarantelle in F Minor*, Heller; *La Campanelle*, Op. 61, Taubert; *Humoresque*, Op. 20 (First movement), Schumann; "Three Studies," *Wanderer's Song, Toccatina, Hunting Piece, Rhinebergers', L'Intuition à la Valse, Rondo Brilliante*, Weber; *Toccata in B flat Major* Clementi; *Berceuse in D flat Major*, Op. 57; *Presto Scherzando in F♯ mi.*, Mendelssohn; *Barcarolle in F♯*, Op. 60, "18 Nocturnes," J. Field (the first inventor of the nocturne). For study: *Etudes-poésies de Haberbier*, Op. 58, No. 50; *Exercices et études pour la main gauche* (*Exercises and studies for the Left-hand*) *I. Philipp*. Choose from your Cramer and from Czerny exercises specially written for left-hand study. Also get "*Etudes Techniques pour servir de Complement Supérieur au Piano*, "by I. Philipp. These consist of studies by Cramer, Czerny, Clementi, Moscheles, Kessler, Chopin and Kreutzer, some of which you may have studied already but these are all improved into other and more interesting greater technical difficulties. They are super-excellent.

Organ Questions Answered

(*Continued from page 850*)

gest that you take an occasional lesson so that you may be advised as to whether or not you are working in the right way.

Q. I shall appreciate it if you will explain the construction and operation of a duplexed and a Unit organ.—E. R. M.

A. Duplexed stops are those interchangeable between two or more manuals or between manual and pedal. Unified stops are those containing an extended set of pipes which produce stops of similar tone character at different pitches. For illustration, a set of 97 Bourdon pipes may be used to provide the following stops, Bourdon 16', Stopped Diapason 8', Flute 4', Nasard 2⅔', Flautino 2', Diapason 8', Flute 4', Nasard 2⅔', Flautino 2', Piccolo 1', Tierce 1⅗', Larigot 1⅓', Sifflote 1', Septieme ⅞', Octavin ½', Quint 5⅓', Super Octave 2', Mixture 3 ranks, Trumpet 8', Clarion 4', Vox Humana 8', Chimes, Harp, Celesta, Tremolo, Chorus Reed 16', Trumpet 8', Oboe 8', Vox Humana 8', Clarion 4', Tuba 16', Tuba 8', Tuba 4', Chimes, Harp, Celesta, Tremolo. Unification is secured by the use of a pneumatic tube, sometimes known as a "whiffler," which somewhat like a coupler. Unification is secured by means of relays and switches.

Q. I am building a two-manual electric pipe organ and have had trouble in finding how the Dispason pipe is constructed. Will you please publish a diagram or explanation in THE ETUDE.—E. L.

A. We would refer you to pages 84 to 92 and figure 9, Plate II, in "Organ Stops and Their Artistic Registration," by Audsley.

Notable Musical Women

(Continued from page 806)

EVELYN FLETCHER-COPP: b. Woodstock, Ontario. Trained in Canada and abroad. A well-known teacher, she has originated methods for elementary musical instruction.

ALMA FOHSTROM: b. Helsingfors, Finland, 1856. She has had an illustrious career as an opera singer and teacher. From 1890 to 1904 she was the prima donna at the Moscow Court Opera.

JULIETTE FOLVILLE: b. at Liége, Belgium. A remarkable pianist and conductor, it is as a composer that she is best known. Besides her opera, "Atala," she has written music for orchestra, piano, organ, 'cello, and so forth.

MRS. R. R. FORMAN: one of the most prominent American women composers and teachers. She lives in Hightstown, New Jersey. Her songs, piano pieces, operettas and cantatas have a fine melodic appeal.

DOROTHY FOSTER: b. Surrey, England. She studied music with Frederick Corder and Walter MacFarren. She has written many lovely songs, of which the most sung is undoubtedly *Rose in the Bud.* She has also won a considerable reputation as a concert pianist.

FAY FOSTER: b. Leavenworth, Kansas. She is famous as a composer, pianist and teacher. She has won many prizes with her compositions ever since her student days in Berlin, Germany, where she took first prize in an international waltz competition in 1911. Her war songs—particularly the one called *The Americans Come*—were distinct successes.

KATE ELIZABETH FOX: a Fellow of the American Guild of Organists, and outstanding among the women in the organ field.

ELEANOR EVERETT FREEMAN: b. Philadelphia, Pennsylvania. She is composer of the operas, "The Legend of the Piper," "Massimilano, or Dust to Court Jester," "The Chiltern Maiden," "A Christmas Tale," "A Legend of Spain," "The Maid of Pondora," "Joan of Arc," "Precious," and "Frithiof." She has also composed music for the entire set of "Sonnets from the Portuguese," by Elizabeth Barrett Browning. Mrs. Freer, who lives in Chicago, has been a pioneer in the increasingly convincing campaign for "opera in English."

OLIVE FREMSTAD: b. Stockholm, Sweden, in 1870. Eminent Swedish operatic soprano. She was a pupil of F. E. Bristol, and later of Lilli Lehmann, making her stage début in 1895 at Cologne. Then sang with the Munich Opera till 1903. She made appearances with the Metropolitan Opera Company, New York, till 1914, and then toured the country.

G

MARY ANNE VIRGINIA GABRIEL: b. Banstead, Surrey, England, 1825, and d. London, 1877. Composer of songs, duets, operettas, cantatas and songs of great popularity.

JOHANNA GADSKI: b. Anclam, Pomerania, 1872. Famous operatic soprano. In 1889 she appeared in Germany and Holland. She came to the United States in 1898 and was prominent at the Metropolitan Opera House as a Wagnerian singer.

CECILE GAGLIARDI: b. Rome, Italy. She is a dramatic soprano, trained at the St. Cecilia Academy of Music in that city.

LOLITA CABRERA GAINSBORG: distinguished concert pianist, especially popular with radio audiences. b. White Plains, New York. Her New York début was made in 1910.

YVONNE GALL: b. Paris, France. Her operatic début took place in 1908, at the Opéra. Popular abroad, she has also appeared in the United States in several French operas, among them being Ravel's "L'Heure Espagnole."

ARLETTA GALLUCCI: b. Milan. Noted Italian operatic soprano. She was a pupil at the Milan Conservatory, but in singing she largely taught herself. She sang with great success in Italy, South America, and Spain. In 1916 she appeared with the Chicago Opera Company, Chicago. In November, 1916, she made her début with the Metropolitan Opera Company as *Gilda* in "Rigoletto." One of the most successful of the *prima donne* of all time.

MARJORIE GALLOWAY: b. Aberdeen, Scotland. She is an internationally known operatic soprano. She made her début in Paris in 1900, on a day's notice, and her work on this occasion resulted in an immediate engagement at the Opera Comique. She has been with the Chicago Opera Company since 1910, and for several years was the manager of that company. She is a gifted actress.

LUCY GATES: b. St. George, Utah. Her début occurred in 1909 at the Berlin Royal Opera in "Der Freischütz." Her first appearance in New York was with the Rubinstein Club in 1915. She has sung in concert throughout the United States, and has been soloist with the New York Philharmonic, New York Symphony and Cincinnati Symphony orchestras.

EVA GAUTHIER: b. Ottawa, Canada. Her principle teacher in France—whither she went in 1901—was Jacques Bouhy. Later she studied with William Shakespeare in London and with Carignani in Milan. Distinguished soloist with leading orchestras and in recitals.

CÉCILE GAUTHIEZ: b. in Paris, France. Her leading teacher was Vincent d'Indy at the Schola Cantorum, Paris. An important composer, she has composed for organ, piano, voice and string quartet.

JESSIE L. GAYNOR: b. St. Louis, Missouri, 1863, and d. 1921 in the same city. A composer of unusual talent, she specialized in educational music for children. Her many songs have bestowed additional luster upon her name, particularly the song called *The Slumber Boat.*

ELENA GERHARDT: b. Leipzig, Germany. Possessor of a remarkable contralto voice; she is known as one of the outstanding *lieder* singers of the present day. She has made several visits to America.

EFELKA GERSTER: b. Raschau, Hungary, 1855; d. Bologna, Italy, 1920. Her début was made in Venice, when she sang *Gilda* in "Rigoletto" (1876). She made several American tours. Her coloratura singing was exceptional.

JEANNE GERVILLE-RÉACHE: b. Orthez, France, 1882, and d. New York City, 1915. She made her first appearance at the Paris Opera Comique, 1900. Later sang in America with the Manhattan Opera Company, the Chicago Opera Company and the National Grand Opera Company of Canada.

ELIZABETH CLARE GEST: composer, pianist and teacher. She studied in leading American conservatories and with the distinguished French teacher, Mlle. Nadia Boulanger, in Paris. Miss Gest has for several years conducted with great success the piano theory department of The Etude. Her compositions are original and appealing, their style of writing often achieving masculine virility.

DUSOLINA GIANNINI: b. Philadelphia, Pennsylvania. Her parents, Italians, are musical, her mother being a pianist and her father possessing an excellent tenor voice. She studied with Sembrich for several years and has to her credit remarkable achievements in the concert and operatic fields, both abroad and in her own country.

LORNA GILL: b. New York. She is a writer on musical topics; contributor to The Etude.

ALMA GLUCK: b. Bucharest, 1884. Rumanian operatic soprano. She was a pupil of Buzzi-Peccia. In 1909-12 she sang at the Metropolitan Opera House, New York City. She now devotes her time to concert work. She married Efrem Zimbalist, the violinist, in 1914.

ARABELLA GODDARD: b. near St. Malo, Brittany, of English parents, in 1836, and d. 1922 in France. Among her teachers were Kalkbrenner, Thalberg and G. A. MacFarren. Noted pianist, she made world tours which were immensely successful.

BLANCHE GOODE: b. Warren, Indiana. Pupil of Kelly, Lambert, Leschetizky and Rubin Goldmark. Pianist and teacher, she is a composer of much talent.

MRS. ARTHUR GOODEVE: b. England. Composer of songs and ballads, of which *Fiddle and I* was once very popular.

KATHERINE GOODSON: b. Watford, England, 1872. Concert pianist, trained at the Royal Academy of Music, London, also with Leschetizky. She made her début in London, 1897. She has undertaken extensive tours in England, on the Continent and in America.

AMINA GOODWIN: b. in Manchester, England. She is a prominent pianist. Her London début took place in 1883. She is also a composer and a teacher.

VIOLET GORDON-WOODHOUSE: b. Sussex, England. Distinguished harpsichordist, a pupil of Berinzer and Scheerer. With the exception of Wanda Landowska, she is the foremost woman in this field.

GITTA GRADOVA: b. Chicago, Illinois. Brilliant pianist, and introduced Scriabin's piano concerto in America.

MARIA FELICE GRANDVAL: b. Sarthe, France, 1839, and d. Paris, 1907. She was a pupil of von Flotow and Saint-Saëns. She composed many operas, a mass, an oratorio, songs and orchestral numbers.

LILLIAN GRANFELT: b. Sakkola, Finland. Operatic star, especially a favorite in Finland, Holland and Germany.

(To be continued in December Etude*)*

Minnesinger, Meistersinger and Mothersinger

(Continued from page 858)

isolation of doing the housework and the attending tasks of motherhood.

The small obligations connected with a membership in a group of mothersingers may be happily combined with the duties of homemaking. Words may be memorized if they are conveniently placed before one while the dishes are being washed. The monotony of the occupation is also thereby relieved. Tones may be placed and melodies practiced while the mending is in progress, and the time-consuming and uninteresting process of preparing vegetables may be seemingly shortened, and pleasantly enlivened, if the voice is raised in song while it is going on.

During the 15th and 16th centuries there was scarcely a town of any importance in Germany which had not its own Meistersinger, and we should have this same condition in America with our Mothersingers.

Canvass your neighborhood, organize a group and so assist in popularizing this splendid American idea that it may go down in history to our credit as did the Meistersinger movement in Germany.

"How Foolish for Grown-Ups to Take Lessons?"

By Sarah A. Hanson

A married woman with four children has begun piano-lessons on a foundation of a little faulty knowledge of music. Partly by self-instruction, partly otherwise, she is building a structure of culture for her little group of four. They gather around her to sing. She has them take lessons as soon as they are old enough. She plays in church. Her husband who has had a siege or two of invalidism enjoys it all immensely. That woman's music has come to mean a great deal to herself and to others!

Five women, neighbors, quite elderly, living in a rather remote district, have decided to take up music to fill their leisure hours. One wishes to be able to play hymns for her own and her husband's pleasure. She realizes this goal. The second wants to be able to chord with her husband's violin music. She attains her ambition. The third woman wishes to study enough to understand to some extent what her children are doing in their piano study. The other two of the five want to learn a piece or so, a few song accompaniments and chords.

Is not all this, with all it brings in its train, worth the effort? Consider the satisfaction these women get out of such an endeavor and the joy they give to their families. Three of the five did advance to such a degree of proficiency that they did "pretty respectable" musical work. One young matron, with a five-year-old daughter, has become, in two years' time, a very promising musician indeed.

Another busy woman studies right along with her young daughter. Indeed, almost any goal is attainable for these in their music, singing, church-work and teaching. A waitress with one year of high school to her credit, but possessing a good voice, is able, after a year of piano-study, through her knack at accompanying, to see a future ahead of her outside of the restaurant.

A young lady, a stenographer, who has had poor teaching and has never quite "got her music in hand," takes it up again and, through sincere effort, does get it in proper shape. Now she can teach, be a church-organist and a good accompanist. She expects to marry a man measurably above her in social standing. She has one accomplishment that certainly will not be a disadvantage to her in her new position.

So the list lengthens—business men taking music for a year or two and becoming proficient musicians, men and women of all professions adopting music as their "hobby." No more does education—musical and otherwise—stop at maturity or marriage! Adult music-study during the past five years has become a permanent and vital factor in our cultural progress and development.

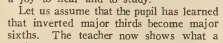
Beethoven's Minuet in G

By Arthur A. Schwarz

There is no pupil who does not relish studying this charming composition of the great Ludwig. The childlike purity of this naïve, joyous *Minuet in G*, innocent and beautiful as the heart of a child, makes it a perfect teaching piece, for it is one of those gems that insinuates itself into the heart. For violin or piano it is a joy to hear and to study.

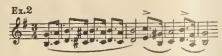
Let us assume that the pupil has learned that inverted major thirds become major sixths. The teacher now shows what a genius can do with such information. Beethoven's *Minuet* starts thus with major thirds:

Ex.1



This strain in measures 12, 13, 14, 15 and 16, is repeated note for note in major sixths:

Ex.2



The pupil is invariably astounded by this information. Advanced pupils who have studied harmony well enough to know inversions when they see them actually stumble over their words in trying to tell their teacher what Beethoven has done with the first strain to give it a new coloring.

Such a seemingly trivial point will do more to make an indifferent pupil interested and an ardent pupil still more eager to learn about Beethoven and his music than eulogizing the genius of the man until "the cows come home." The *Minuet in G* will become a treasured gem. Most pupils will point out the inversion to their friends and family, not forgetting to say, proudly, "My teacher showed that to me!"

The Art of Playing for the Radio

(Continued from page 856)

the playing-machine that in the end it will have at command a perfect touch and technic. You should know that it is very easy for this machine to form habits which, if correct, will help to make very rapid progress, or which, on the contrary, if incorrect, will just as surely prevent your ever becoming an artistic player. It is, therefore, extremely important that right habits should be formed at the very beginning. (Page 14, last paragraph; continue to page 15.)

As to the Ear

From the very start your ear must be trained to hear and judge length, power and quality of tone as to its pitch. Your ear must be trained to hear and to memorize the tune or melody in a short series of tones and from they easy beginning gradually to lengthen the series until the longest melodies are readily memorized. . . . Every variation and pitch, in tone-length, and every shade of difference in the power or in the quality of the tone must be heard and heeded by you. (Page 27, paragraph 4.) . . . Artistic piano-playing demands the utmost development in ear-skill. You must begin this training while you are yet a child. Year by year your skill will improve until the performance of a great symphony or music drama will unroll before your musical mind like a lovely tone-panorama. (Page 27, last paragraph; continue to page 28.) . . . A well-trained ear listens intently, closely; close attention is the secret of quick memorizing. A beautiful and varied quality is due to a beautiful and skillful touch. That kind of touch comes only from a well-trained, attentive ear. Therefore, listen to every tone or combination of tones. (Page 28, second paragraph).

As to too Much Practice

I trust that your teacher no longer requires you to practice "four hours." . . . Such a daily task, if kept up long, would have spoilt your love for music and injured your mind also. . . . An hour daily during the first six months will be enough. Then your teacher may allow you to practice longer, giving you a few minutes more each week, just according to the length of time which you are able to keep your mind on your work, all the time doing just as well as you know how. Only that practice should be done which is carefully correct. All other practice is worse than none, because careless practice is sure to form bad habits. (Page 29, last paragraph; continue to page 30.)

As to the Metronome

A good metronome is one of the greatest helps that you can use. (Page 39, paragraph 3.) . . . The metronome will give you an exact standard of meter and rhythm and help to train your sense of time. In my long experience as a teacher I have seen but very few beginners who showed a correct natural sense of even the simplest relative tone-length. (Page 39, last paragraph; continue to page 40.) . . . The metronome, properly used in speeding-up exercises or anything which, in order to avoid mistakes, needs to be worked up gradually, is of great value, indeed, almost a necessity. In "speeding up" without the metronome, the pupil and even the experienced artist is apt to increase the speed too rapidly or by too great changes. (Page 40, paragraph 2.)

Quick Movements

I wish now to make you understand the value of "quick movements?" . . . You cannot begin too early to train your fingers to make quick-as-possible motions. Every time you make any sort of a motion quickly, you are training the nerves and muscles to act more and more quickly. After some years of this kind of practice you will discover that your skill and speed are far greater than the skill and speed of others who have not received this suggestion. (Page 68, paragraph 3.) . . . The quick motion of the finger makes for speed. The quick motion, also, has more momentum and therefore more power. The quick-moving finger, having more power, has less need for muscular effort, and therefore produces a tone of better quality. (Page 70, last paragraph.)

Accents

The PRACTICE of exercises with various accents not only makes the study of technics interesting and a pleasure, but it trains one to play rhythmically. This is an extremely important advantage. The addition of accents gives a musical character to the pieces. For that reason it greatly increases the value and improves the quality of the practice. (Page 96, last paragraph; continue to page 97.)

As to Practicing Hands Separately

When THE hands played the scale together the blemishes that cropped out in making the crossings were likely to be covered up by the other hand. Then, when a scale or other passage occurred in a piece for either hand alone, the blemish would be heard. So I changed my form of teaching and began having my pupils practice each hand separately. (Page 102, paragraph 2.)

Musicianship

For ONE who aims to become a great artist-pianist the study of the voice and the tone-color of all kinds of instruments is an extremely valuable aid to progress. The pianist should therefore hear much music that is sung or that is played on other instruments than the piano. In this way, his ideals in tone-color will be multiplied and beautified and his touch improved. . . . The musician should also read poetry, biography and history, and works on other arts as well as music. (Page 148, paragraph 3.)

SELF-TEST QUESTIONS ON MME. GAINSBORG'S ARTICLE

1. *What aspect of pianistic technic must be given especial attention by radio artists?*
2. *Name a certain work which is helpful in the practice of transposition.*
3. *What new manner of obtaining piassino effects has come into vogue with many radio artists?*
4. *Wherein does a composition vary each time it is played?*
5. *What had Edward Bowman to say of the use of the metronome?*

"Education does not mean teaching people what they do not know. It means teaching them to behave as they do not behave. It is not teaching the youth the shapes of letters and the tricks of numbers, and then leaving them to turn their arithmetic to ragnery, and their literature to lust. It means, on the contrary, training them into the perfect exercise and kindly confidence of their bodies and souls. It is a painful, continual and difficult work to be done by kindness, by watching, by warning, by precept, and by praise, but above all—by example."—John Ruskin.

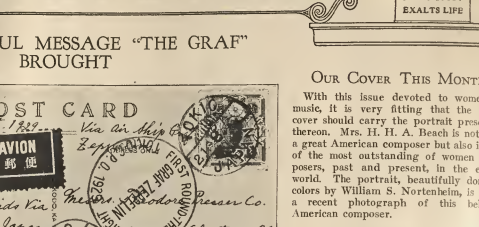
The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

MUSIC STUDY EXALTS LIFE

A DELIGHTFUL MESSAGE "THE GRAF" BROUGHT



The reproduction above tells its own story. The reverse of this post card is a handsome photograph of the Akasaka Imperial Palace, Tokio.

The appreciation for the friendly greetings upon this card is enhanced because of the thought that prompted the sending of these friendly regards via the airship Graf Zeppelin on its historic first-around-the-world flight by a dirigible, a flight that eclipsed all time records for encircling the globe.

The daily mail received by the Theodore Presser Co. in the conduct of its international music business includes communications from practically all parts of the civilized world. However, it is an event worthy of special note when honored with greetings via such an exceptional mail service as used in this instance.

Advance of Publication Offers—November, 1929

Paragraphs on These Forthcoming Publications will be found under These Notes.
These Works are in the course of Preparation and Ordered Copies will be delivered when ready.

BEGINNER'S METHOD FOR THE TRUMPET (OR CORNET)—H. REHRIG 65c
BOOK OF TRIOS FOR PIANO, VIOLIN AND CELLO 75c
CLASSIC AND MODERN BAND AND ORCHESTRA COLLECTION—JOS. E. MADDY AND WILFRED WILSON—PARTS, EACH 25c
PIANO ACCOMPANIMENT TO ORCHESTRA 40c
FIRST EXERCISES FOR THE VIOLIN—AD. GRUENWALD 40c
FIRST LESSONS IN BACH—BOOK TWO—CAROLL 30c
LIGHT OPERA PRODUCTION—GWYNNE BURROWS 60c
LOUISIANA SUITE—PIANO—W. NIEMANN 60c
NECESSARY JINGLES FOR THE PIANO—BLANCHE FOX STEENMAN 30c
NEW RHYTHMIC ORCHESTRA COLLECTION 1.00
THE PASSING UNDER OF THE THUMB—P. I. PHILIPP 45c
REQUIEM MASS FOR TWO-PART CHORUS—G. FABRIZI 35c
SCHOOL OF VIOLIN TECHNIC—OP. 1, BOOK THREE—O. SEVCIK 40c

Where Business and Art Meet

Some business men have come to grief because they spent too much time "systematizing" for business they did not get. Others rushed ahead to get business but, in neglecting to give time to arranging for the proper care of that business, ran into such a muddle as to fail.

There must be a proper balance of these things. The teacher who gives pupils lessons this week but neglects to be prepared with any new materials needed for them next week will soon close up the studio.

Theodore Presser Co. enjoys the privilege of doing business with thousands of successful teachers in all parts of the country who insure preparedness for all pupils' needs. These practical and successful teachers right at the lesson period make a memorandum of any music needed for that pupil that cannot be supplied out of the studio stock and, at the end of the day, all such memoranda is copied on an order blank, put in a Theodore Presser Co. envelope and placed in the mails. Without any need for further thought for the matter or for any additional expenditure of time, the music so ordered soon reaches the studio door. Certainly, here is a case where the maximum of time is allowed for teaching and the minimum of time expended in caring for details incident to successful teaching.

It has been a constant perfection of ways and means of being of service to the busy teacher that has gained for the Theodore Presser Co. the privilege of serving such a great host of music teachers year after year. It is not only the definite needs of the music teacher that the Theodore Presser Co. cares for with despatch, accuracy and economy, but also the emergency needs, not so readily anticipated, are provided for in the "On Sale" system which permits the teacher to have, without any cash outlay, a helpful stock of music for teaching needs always at hand. Through the "On Sale" system, there is also given the opportunity to the teacher to secure for examination specifically named numbers or music selected to meet described needs.

Those who are just starting teaching, or those whose classes heretofore have not been so large to necessitate their finding the best and most expedient means of securing music materials, are invited to send for details of the Theodore Presser Co. "On Sale" plan and other facts with regard to the service offered by the Theodore Presser Co. Graded and classified catalogs on any named type of music or musical materials are furnished without charge to those requesting catalogs on any branch in which they are interested.

New Music on Sale

For the convenience of the busy teacher there is nothing that takes the place of an easily acquried assortment of teaching materials such as found in our monthly packages of "New Music."

These well selected assortments are made up with conscientious regard for the teacher's daily needs and may be depended upon to provide fresh and useful pieces for study and recreation. There is no obligation to purchase any of this music. Every unused piece may be returned for credit at the end of the teaching season.

The New Music packages may be had for piano, voice, violin or organ. It is only necessary for a teacher to designate the kind of New Music wanted in order to be placed on our New Music mailing lists.

Everyone Enjoys an Entertainment

Remember that chapter in "Tom Sawyer" where the "ghastly" visited the Sunday School which Tom attended and how that incomparable humorist, Mark Twain, cunningly insinuates that everybody on that occasion was "showing off"? From the tiniest tot of kindergarten age to the hoary-headed grandfather and grandmother there seems to be within us humans an urge to indulge, at times, in what our rural cousins of a bygone day were wont to call "play-acting."

The modern teacher and school supervisor, well aware of this trait, have made use of it for educational purposes and social gatherings and in many communities the school operetta is the best attended affair of the season. Churches, too, have found the production of a musical entertainment well worth while, not only from a social but quite often from a financial standpoint. Many community workers consider an occasional production of a musical comedy indispensable, large industrial plants sponsor them, and what college considers the year complete without its annual "college play"? Some piano teachers use a little operetta to brighten their pupils' recital program.

There is a wealth of material available for those planning an operetta, musical comedy or comic opera, ranging from the fairy plays of the juvenile to the musical comedy or operetta that merits the attention of an experienced organization whose productions rival those of the professional stage. A number of these are described in the booklet—"Bright, Entertaining Musical Plays and Comedies"—a copy of which will be sent free of charge to anyone requesting it. Try "Presser Service" when you are planning this season's entertainments.

Wisdom is the Principal Thing; Therefore Get Wisdom; and with all thy Getting, Get Understanding.

—PROVERBS IV, 7

Our Cover This Month

With this issue devoted to women in music, it is very fitting that the front cover should carry the portrait presented thereon. Mrs. H. H. A. Beach is not only a great American composer but also is one of the most outstanding of women composers, past and present, in the entire world. The portrait, beautifully done in colors by William S. Nortenheim, is after a recent photograph of this beloved American composer.

Christmas Music

Although many church choir directors have their Christmas musical programs pretty well under way, there are a great number who are just beginning to ponder the question, "What shall we do this year?" Here is where the Theodore Presser Co. can assist in the solving of the problem. Whether it be anthems, carols, cantatas, solos, duets or pipe organ selections that are required, our immense stock, together with our large staff of expert selection clerks, is at your service. The fact that many of our staff are professional musicians holding responsible church positions assures our patrons of intelligent, trustworthy service. We are prepared to give immediate attention to any order, no matter how small or large, for Christmas program material.

Your attention is called to the list of Christmas music appearing in the advertising columns of this issue. Any of this material will be sent on approval to responsible individuals. Two unusually fine new cantatas for the Christmas season have been published, *The Birthday of the King*, by Norwood Dale, and *The Manger Child*, by William Baines. It would add a decided touch of novelty to your Christmas musical program to give the first rendition in your vicinity of either of these splendid works.

Our specially prepared folder, *Christmas Music*, will give you many helpful suggestions in appropriate anthems, vocal solos, vocal duets, cantatas, organ numbers, carol collections and complete services for churches and Sunday Schools. A post card request will bring it to you.

New Rhythmic Orchestra Collection

Recognizing the growing demand for attractive material for the use of the child "orchestral" player, we are preparing a new book of pieces for such performance that will contain the best numbers that are available. Rhythmic orchestras are springing up everywhere, many of the public playgrounds fostering the movement during the past summer along well organized lines, as a means of giving even the little tot of four and five years of age, an early insight into one of the first principles of a musical education. The wide-awake teacher has been quick to sense the benefit to be derived from having the young pupils play in a rhythmic orchestra. In addition to the ensemble training given the child, the rhythmic orchestra provides a genuine novelty for the pupils' recital. Our new collection will merit the attention of the progressive teacher demanding only the best. It will contain, in addition to the piano part and the teacher's score, the complete parts for each of the toy instruments. Teachers and other active music workers may place their orders now at the advance of publication price of $1.00, postpaid, for the complete book.

Necessary Jingles

FOR THE PIANO

By BLANCHE FOX STEENMAN

If the problem of crossing the thumb under the fingers and of carrying the fingers over the thumb can be worked out correctly at the very outset, a correct foundation for scale playing can be laid and many future difficulties can be averted with no bad fault to correct. This is the chief idea in this interesting little book for young players. They perform all the operations and carry out the rhythms to the text of various Mother Goose Jingles. No counting of time is necessary and yet a definite rhythm is established, while at the same time, technical essentials are being worked out. The book is copiously illustrated.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Beginner's Method for the Trumpet (or Cornet)

By HAROLD W. REHRIG

In our series of *Beginners' Books* for the piano and for other instruments, we have always endeavored to present each subject in the most practical manner, concise and logical, and yet make everything attractive. The *Saxophone Beginner's Book*, by Mr. H. Benne Henton, is a fine example. This book has been very successful. As an addition to our series, we have now in preparation a *Beginner's Method for the Trumpet (or Cornet)*, by Harold W. Rehrig. This book will be planned along similar lines to the saxophone book, and will be one of the most useful and interesting methods ever written for this instrument.

The special introductory price in advance of publication is 65 cents per copy, postpaid.

Classic and Modern Band and Orchestra Collection

By JOSEPH E. MADDY AND WILFRED WILSON

After the unavoidable initial delay in the preparation of this book, work is now progressing rapidly. As we have said before, this collection will be found well adapted for exhibition purposes and especially good for contests. The contents are rather out of the ordinary, including such fine numbers as: *The Coronation March* from "Folkunger," by Kretschmer; *March of the Wooden Soldiers*, by Ewing; *Operatic Medley March*, by Mero; *In Beethoven's Time*, by Krentzlin. The scoring both for Band and Orchestra is very practical and carried out as to give the greatest possible richness of effect.

In ordering, be sure to state which band or which orchestra parts are desired. The special introductory price in advance of publication for instrumental parts, either for band or orchestra, is 25 cents each, postpaid. The piano accompaniment for the orchestra book is offered at 40 cents in advance of publication.

The Passing Under of the Thumb

TECHNICAL EXERCISES FOR THE PIANOFORTE

By I. PHILIPP

The industrious player or student who will take this new book and work out these highly original, yet necessary technical exercises, fighting them to a finish, will have conquered, and conquered thoroughly, one of the most difficult problems in pianoforte technic. The management of the thumb in crossing and the carrying of the hand and fingers over the thumb, with the consequent preparation of the hand and fingers for ensuing passages, lie at the very basis of all worthwhile piano playing, especially advanced piano playing. These exercises can be taken up in the intermediate grades and carried along as a part of one's daily work, if necessary, for years.

The special introductory price in advance of publication is 45 cents per copy, postpaid.

Louisiana Suite

FOR THE PIANOFORTE

By WALTER NIEMANN

Once in awhile something comes along that proves to be an all-around delight. Good players find in it something to interest them and the average listener is more than usually pleased. This is the case with Mr. Niemann's *Louisiana Suite*. Mr. Niemann, who is sometimes called the "German Debussy," has taken some of the favorite Stephen Foster melodies and worked them up into highly artistic and characteristic piano pieces without undue elaboration. They are worthy of a place on any program.

The special introductory price in advance of publication is 60 cents per copy, postpaid.

Book of Trios for Piano, Violin and 'Cello

This book is now on the press but the special introductory offer will be continued during the current month. We are more than ever convinced after a final survey of the contents, that this will prove to be one of the best Trio books ever published. It is made up of some standard gems not to be found in other books, some fine transcriptions of works by contemporary writers and some outstanding original numbers. The Trios are not difficult to play and as far as possible the numbers are arranged in progressive order.

The special introductory price in advance of publication is 75 cents per copy complete, postpaid.

Requiem Mass

FOR TWO-PART CHORUS

By GEREMIA M. FABRIZI

There is a general need in many parishes for an easy Requiem Mass, as frequently the choir for this purpose must be obtained from the children of the upper grammar grades of the parochial school and quite often, too, only a few female members of the adult choir are available for week-day mornings, when these Masses are sung. This *Requiem Mass*, by Fabrizi, while easy to sing, is nevertheless melodious, but the music is always in harmony with the solemn text and strictly according to the *Motu Proprio*. It is complete in every detail, even including the responses at the *Preface*, *Pater Noster*, etc.

The Catholic organist who has use for a *Requiem* of this description will do well to order a copy now while it is obtainable at the special advance of publication cash price, 35 cents, postpaid.

First Lessons in Bach

BOOK TWO

FOR THE PIANOFORTE

By WALTER CARROLL

This excellent compilation of Bach's easier compositions will soon be added to the *Presser Collection*. Book One has been published for some time and teachers, by their extensive use of it, have shown that they appreciate the care taken to make it as well as all volumes appearing in the *Presser Collection* live up to its ideal, "Nothing is Better than the Best." While the work of editing and preparing this Book Two is in progress, copies may be ordered at the special advance of publication cash price, 30 cents, postpaid. The price of *First Lessons in Bach, Book One*, by Walter Carroll, in the *Presser Collection*, is 75 cents.

Light Opera Production

By GWYNNE BURROWS

This book is very nearly ready but the special introductory offer will be continued during the current month. It is an intensely practical book covering every detail of the subject, with many valuable suggestions, information which one could find previously only after careful search in many different sources, all assembled together in compact form.

The special introductory price in advance of publication is 60 cents per copy, postpaid.

First Exercises for the Violin

By AD. GRUENWALD

This is a very useful book of exercises in the first position which may be used as supplementary material to any other method or instruction book. It gives the young student excellent material for practicing the various kinds of bowing. An especially attractive feature of this little work is that many of the exercises are arranged for violin duet with both parts about the same grade. Our new edition to be added to the *Presser Collection* will be prepared with care and in every way it will measure up to our usual high standard.

The special price in advance of publication is forty cents a copy, postpaid.

School of Violin Technic

By O. SEVCIK, OP. 1, BOOK III

In keeping with our policy of providing the teacher with as wide a range as possible in the selection of material, we are preparing for publication Book III of the *School of Violin Technic*, Op. 1, by O. Sevcik. There are scarcely any violin teachers who are not familiar with most of the important works by O. Sevcik, and the above-mentioned opus is a particularly useful work that aims to develop accuracy in violin playing. As is the case with all of the Sevcik studies, an abundance of material is provided, Book III of Opus 1 being especially fine for practicing all possible shiftings. These are carried out through scales, arpeggios and conventional passage work.

This new edition to be added to the *Presser Collection* will be edited by Otto Meyer, a recognized authority in this country on Sevcik studies. While in preparation, orders may be placed at the special price in advance of publication of forty cents a copy, postpaid.

Advance of Publication Offers Withdrawn

Our readers will be glad to learn that three of the works, which have been included in these notes in past months, are now ready for distribution to advance subscribers. With this issue of THE ETUDE the special advance of publication price is withdrawn and these works are placed on the market. Teachers and active music workers may obtain copies for examination on our usual terms.

Technic and Tonality, Pieces for the Pianoforte, by N. Louise Wright. Every student, young or old, experiences a genuine thrill in the accomplishment of the unusual. Imagine the pleasure of the young player who needs pieces with four and five flats in the early second grade. Teachers will appreciate the technical drill offered by these pieces as well as the opportunity of early introducing the various tonalities. Price, 90 cents.

Changing the Position, and Preparatory Scale Studies, by O. Sevcik, Op. 8. This is one of the most valuable sets of studies by this master teacher. Not only are these exercises very helpful in providing just advancing to the higher positions but the accomplished violinist may use them as daily exercises. This new edition in the *Presser Collection* is edited by Otto Meyer, American representative of Sevcik. Price, 75 cents.

Standard Juvenile Gems, Ninety Pieces for the Piano in the Early Grades. This latest volume in our popular series printed from large plates will provide a veritable mine of sparkling recreational and educational material for the young pianist in the first and second grades. The experienced teacher realizes the advantages in having constantly on hand in the studio a volume of this kind. Price, 75 cents. In advance of publication this book was listed as *New Piano Album for Young Players*.

WORLD OF MUSIC

(*Continued from page 791*)

STRAVINSKY'S "LE SACRE du PRINTEMPS" (The Rite of Spring) will be given its first American performance as a ballet, when presented in April by the Philadelphia Orchestra in collaboration with the League of Composers, with Stokowski leading.

WOMEN are to be admitted to membership in the Conductorless Symphony Orchestra (formerly the American Symphonic Ensemble of New York City), according to a recent ruling of the executive committee that in the future only musical ability shall be considered in the choice of new players.

THE GREATER PACIFIC SAENGERBUND is planning to make its San Francisco meeting of next summer the largest Saengerfest ever held in the West. Three programs of standard works, by a chorus of one thousand voices, will include the first Pacific Coast performance of Liszt's "Prometheus."

A FESTIVAL OF ENGLISH FOLK MUSIC AND FOLK DANCE will be held at Toronto, Canada, from November 13th to 18th. "Hugh the Drover" by Vaughan Williams and a "sea chantey opera," "On the Road to the Rio Grande," will be presented. The English Singers will give performances of six centuries and there will be exhibitions of morris-dancing.

THE BERLIN PHILHARMONIC ORCHESTRA has been put on a firm financial basis, by a grant of four hundred and eighty thousand marks (one hundred and twenty thousand dollars) annually from the Prussian State and the City of Berlin. Wilhelm Furtwangler has been appointed chief conductor for the next ten years. Thus the Philharmonic Orchestra, one of the best known in the world, gives up its former self-government and becomes to a degree a state and municipal institution.

CARRE LOUISE DUNNING, eminent in American circles of musical educators of children, died in New York City, on September eighth. She was the originator of a system of juvenile musical pedagogy which has been endorsed by many famous authorities and which has been widely used in the United States, Canada, Alaska, England, Australia and Hawaii.

OSCAR STRAUSS, the popular Viennese composer of operettas, is reported to have started action for plagiarism, against Mabel Wayne and M. Lauderdale, the latter a composer. The case will be heard in Vienna, before the Court of Arbitration of the Austrian Society of Authors and Composers. M. Lauderdale already had brought action against Mrs. Wayne, alleging that she had taken the first bar of her song, "Ramona," from a minuet in one of his symphonies. To this Herr Strauss replies that M. Lauderdale has no ground for complaint, since both the minuet and "Ramona" embody the theme of a waltz song in his operetta, "Die Tanzende Libelle," which several years ago was produced on many European and American stages.

COMPETITIONS

THE PRIZE OF ONE THOUSAND DOLLARS, offered by Alfred Seligsberg, through the Society of the Friends of Music, for a sacred or secular cantata suitable for use by that organization, is again open for competition till November 1, 1929. Particulars may be had from Richard Copley, 10 East 43rd Street, New York City.

PRIZES OF $500 AND $250 are offered by the New York Federation of Music Clubs in conjunction with the Women's Exposition of Arts and Industries, for choral organizations affiliated with that Federation. Particulars may be had from Ella H. Morris, 169 Columbia Heights, New York.

Statement Made in Compliance with the Act of Congress of August 24th, 1912

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., of THE ETUDE, published *monthly at Philadelphia, Pa.*, required by the Act of August 24, 1912.

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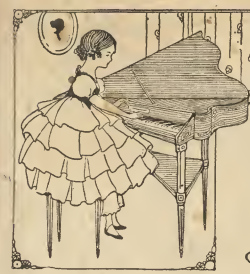
THEODORE PRESSER CO.
(Signed) D. W. BANKS, *Treas*
Sworn and subscribed before me this 30th day of September, 1929.
[SEAL.] JOHN E. THOMAS
(My commission expires March 7, 1933.)



JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Jane's Music Lessons

By MARY ELLEN PANGLE

"JANE, Jane dear, called Mrs. Langlen, "You haven't practiced your music lesson this morning. Come, do it now so you'll be all through by the time father gets home for lunch."

Jane stood in the doorway and pouted as she always did when practicing was mentioned.

"Oh, Mother," she pleaded, "I don't want to! Esther 'n' Billy 'n' I are right in the middle of the grandest battle. Please don't make me come in now."

"But, Jane," her mother remonstrated, "Have you forgotten that you are to play in the recital next week?"

Jane was listening to the calls of her playmates, however, and not to her mother.

"I'll practice this afternoon, Mother. Truly I will! Twice as long and four times as hard."

Before her mother could answer, Jane was flying across the lawn to rejoin her little friends.

At lunch a telephone call for Jane interrupted her parents' discussion of her attitude toward her music study. "Oh, that was Aunt Margot, and she wants me to go with her to the Settlement this afternoon. Can—may I, Mother? You said I might the next time she asked me."

"Well, Jane, what about your music? You promised to practice this afternoon, you know," her mother answered.

"Oh, I hate the horrid stuff!" Jane stamped a sturdy foot. "Can't I stop the old lessons? What good do they do anyway?"

Mr. Langlen looked up suddenly, and said, "All right, Alta, let her go, and you call Miss Addams to discontinue the lessons. I'm tired of this continual coaxing and threatening to get her to practice. When she realizes her mistake and asks to take lessons again, then we'll see."

On the way to the Settlement House, Jane laughed at the thought of her ever in the wide world asking to be allowed to take music lessons again.

"But, Janie, dear," frowned Aunt Margot, "You will be so sorry. Oh, I'd give anything now if only my parents had insisted on my practicing. I can't play even the simplest pieces, and I'm so ashamed of it."

There was no time for argument for here they were at the House. In the gymnasium Miss Langlen's class of twenty-two Polish and Italian boys and girls greeted them enthusiastically. After a few moments Jane was making friends with Kasimir and Marya and Stanislas and Assunda. Soon it was time for singing.

(Continued on next page)

Jimmie's First Concert

By AUGUSTA ELEANOR THOMAS

"DON'T WANT TO! Won't! Just won't!" And Jimmie stamped his little square-toed shoe.

"Very well, dear. Suppose you take Prince out in the yard for a romp," replied Jimmie's mother.

The little black dog began to wag his short tail invitingly, when he heard his name, but Jimmie stood very still and looked into his mother's smiling brown eyes. His own eyes had suddenly lost their stormy expression, and were big and round with surprise.

"Run along, dear, like a good boy. Prince is waiting for you."

Prince was waiting for him.

Jimmie's mouth curved up at the corners, and he said "Bye, Mother." Then he ran to the door, followed by a jumping, frisking Prince.

So several days went by without Mother saying one word to Jimmie about practicing on the piano. Jimmie wondered a little why he had been given his own way. Mother was so very sweet and kind that Jimmie really liked being obedient. But he did hate to practice.

Oh, he could think of the most wonderful things to do, when he was sitting in front of the big piano. Prince and he could go exploring away off to the frozen North or perhaps into a shadowy jungle, if they were out in the garden. And the sun would shine in the window beckoning to him, dancing over Prince's black coat, making the room all bright and shining.

On Saturday morning Mother said that Jimmie was going out with her.

So it happened that in the afternoon Jimmie sat beside his mother in a big room filled with people. Far up in front on a platform was a piano like the one on which he practiced. Mother said that it was a concert hall.

A nice looking man was playing on the piano. His head was bent forward. His fingers moved so swiftly that Jimmie could hardly follow them with his eyes.

There, across from him, was another little boy, a little boy who leaned forward with his mouth open to form a breathless "oh," with his dark eyes focussed on the piano, and his hands very still on the back of the seat just in front of him. He was a rather ragged, dirty, little boy, and there was a bundle of papers at his feet.

Jimmie was conscious of the stillness of the people around him, of the hush through which came rich deep tones. There was the roar of a lion, the clear crystal of falling water, the rush of prancing horses, the wind in the treetops. That sound carried Jimmie into an enchanting world, more thrilling than the garden world which only Prince and he knew.

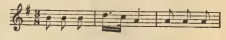
And now the gorgeous sound had vanished. People were leaving. The ragged little boy must have been playing in the same land with Jimmie. He looked so happy.

As Jimmie and his mother left the great concert hall, he looked up at her and said in a low tone, "Mother, I want to practice when we go home. I want to play like that man plays. And I will!"

THANKSGIVING. SAY IT WITH MUSIC

?? ASK ANOTHER ??

1. What scale has three sharps in the signature of its relative minor?
2. What is a trombone?
3. Who wrote the "Happy Farmer"?
4. What is the lowest note that can be played on the viola?
5. What is the difference between alto and contralto?
6. How many eighth notes are in a dotted half tied to a dotted quarter?
7. Arranged in their proper order, B sharp, F sharp, D sharp, G sharp make what chord?
8. What is the Italian term for "growing slower little by little"?
9. How many flags on a thirty-second note?
10. From what is this taken?



(Answers on page 870)

Our Concerts

By MARION BENSON MATTHEWS

Such fun it is, on winter nights,
To play for dad and mother!
I make the old piano sing,
And Frederic, my brother,
Plays violin. And when we're done
My mother's eyes just shine;
And father stowly claps his hands
And says, "That's really fine!"
We feel repaid for all the time
We've spent in practicing
(Though sometimes it has seemed so hard
When some alluring thing
To do, or make, popped up its head
And whispered, "Come with me!"
We've just pretended not to hear,
And practiced busily).
And, best of all, we've both improved
A lot, our teachers say;
So we are glad we didn't shirk,
But practiced every day.

DEAR JUNIOR ETUDE:

I do not know whether or not I am too old to write to you as I am seventeen. I play piano and one of my sisters plays 'cello while another plays violin. We have enjoyable times playing together. I would love to hear from some American boys.

From your friend,
JACK HANLEY (Age 17),
James Street,
Kellerberrin, Western Australia.

JUNIOR ETUDE—Continued

Little Biographies for Club Meetings

No. 23—Dvořák

THE name of Antonin Dvořák, being Bohemian, is not pronounced as it would be in English, but is pronounced "Dvor-shock."

Antonin was born in Bohemia in 1841, where his father was a butcher and innkeeper. To the inn would come bands of strolling musicians, and their music aroused in the young Antonin a keen desire to become one of them, or at least to become a musician of some kind; so he got the village schoolmaster to teach him how to sing and play the violin.

Soon he sang in a church, and at one special service around Easter time he broke down from nervousness. This was probably because he was too young to sing the kind of solos he was trying to sing.

Then he went to a large school and at the same time studied organ, harmony and "improvisation"—that is, making up pieces as you go along without writing them down. When he came home from school he arranged a surprise for his family by

1841—DVOŘÁK—1904

having one of his compositions played by a small orchestra in his home, but, much to his sorrow, he found he had made so many mistakes in copying down the parts that the result was horrible! However, his family realized that he had talent, and after many arguments allowed him to take up music as a career, although they really wanted him to have a business career.

Thereupon he went to Prague to study organ and composition. As he had practically no money he played violin in cafés and theaters. He worked hard, studied hard, and taught and wrote a great deal. When he did not consider his compositions good he burned them up and wrote others, always trying to improve.

He wrote a set of piano duets on Slavic folk-dance tunes (or at least on tunes that sounded something like them), and these became very popular and brought his name before the public. From then on his compositions came to be widely recognized.

He went to England several times, where he conducted his own compositions and where he received the degree of "Doctor of Music" from Cambridge University. Later the University of Prague conferred upon him the degree of Doctor of Philosophy.

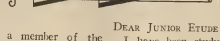
He toured Europe and then came to America where he taught for a while at the National Conservatory of Music in New York, spending his summers in a Czech colony in Iowa. While in America he wrote his very famous symphony called "From the New World." This is one of the best known symphonies in existence.

Then Dvořák returned to Bohemia where he took up his post as teacher of composition in the Prague Conservatory and where he remained until he died in 1904.

His compositions include practically all forms, vocal, instrumental, orchestral, choral, in both large and small forms.

If you had any luck in borrowing a phonograph for the César Franck study try to borrow it again and listen to the "New World Symphony," or at least to a part of it. It is only through records that those of you who do not live in the large cities can hear symphonies.

Some things you could play at your meetings are: *Largo*, from "New World Symphony," *Silhouette*, for four hands; *Slavic Dance*, for four hands; *Waltz*, Op. 54, No. 1.



DEAR JUNIOR ETUDE:

I wish to become a member of the JUNIOR ETUDE. I am studying piano and also violin. I think I am quite fortunate because my mother is a piano teacher and can hear me practice.

From your friend,
ETHEL YASKIN (Age 9),
New Jersey.

N. B. There is no *joining* or *belonging* to the JUNIOR ETUDE. This has been repeated frequently. Anyone under fifteen years of age may enter the contests, and any one who belongs to a Junior Club may write and tell about his or her club or ask for information or advice. And any one who wants to may write to the letter box at any time, whether over or under fifteen years of age. Please remember this and tell your friends.

DEAR JUNIOR ETUDE:

I have been studying piano five years and voice for a year. My ambition is to be a concert singer. I have been asked to sing over the radio soon. I have three piano pupils.

From your friend,
ELIZABETH C. HUGHES (Age 14),
Texas.

DEAR JUNIOR ETUDE:

As you see by this letter paper, I live in a hotel. I have been in two recitals, and my teacher has started a club for her pupils. It is divided into sections. I am in the first section.

From your friend,
SYLVIA COOK (Age 10),
Maine.

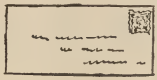
Jane's Music Lesson

(Continued from page 869)

"Children, I am so, so sorry," Miss Langlen began. "We can't have singing today. Miss Etters just telephoned to say she can't get here, and there is no one to play for you."

The children showed such disappointment that Miss Langlen tried to cheer them by offering them refreshments. They didn't want "eats;" they wanted singing, especially *America*. Miss Langlen wondered frantically what she could do to get the smiles back on these solemn faces. She couldn't send them home like this.

Suddenly came a very meek voice, so subdued that it was hardly recognizable as Jane's, "Maybe I could pick out a few



of the pieces if you have a song book."

In a twinkling the children were talking all at once. If she could really play the piano, she was something infinitely precious to them. Now they could have their singing. Haltingly Jane played *America*. Maybe she did make some mistakes, but they were lost in the volume of joyous sound that came from twenty-three happy people.

That night it was a very quiet Jane who ate supper.

When the meal was over, she went around to her father's place and whispered in his ear, "Daddy, dear, please may I start to-morrow on my lessons again? I want to learn to play those pieces right."

DEAR JUNIOR ETUDE:

Although I am a little older than most of your letter-box writers I want to tell you how much I enjoy my music. I have had piano lessons for about eleven years and have taught piano for five years. I have also studied some violin and 'cello and at present am studying the pipe organ.

From your friend,
HAZEL L. GIBSON (Age 16),
Illinois.

N. B. There is no age limit for Letter-Box writers, and the JUNIOR ETUDE is always glad to hear from its older friends as well as the younger ones.

DEAR JUNIOR ETUDE:

I am nine years old. I am very fond of music and my mother says I started when I was only two weeks old by putting my hands on the keys. I also sang. Now somcone may be in the next room and make a mistake in their piece and I can tell what note it is. I am now playing the piece called *Soaring*. I like it because it is by Schumann, and in some places it has very beautiful chords.

From your friend,
EUGENIA BURK (Age 9),
Kansas.

DEAR JUNIOR ETUDE:

I play the clarinet and violin. I have joined our Junior School Band, and I have a pin that I won in a memory contest. I enjoy studying the lives of the famous composers. Some day I hope to be a very good violinist.

From your friend,
BILLY LUDWIG (Age 11),
Washington.

DEAR JUNIOR ETUDE:

I play violin and like it very much. I am the head violinist in our school orchestra. My class has a club which meets at the members' houses.

From your friend,
GERTRUDE CORSTKA (Age 10),
Michigan.

DEAR JUNIOR ETUDE:

I am studying harp and like it very much. I had an Irish harp (which is small) until last month when mother bought me a beautiful, new, full-size one. I am delighted with it.

From your friend,
CECILE FORD (Age 11).
Massachusetts.

The Doctor's Prescription

By MINNIE GARDNER (Age 11)

There was a man in our town,
He was a doctor, wise.
Who wanted folks to keep quite well
And so he did advise:

Good food, fresh air and lots of sleep,
And music lessons, too,
And lots and lots of practicing.
I'm doing it. Are you?

Answers to "Ask Another"

1. A major.
2. A brass instrument of the orchestra.
3. Schumann.
4. C below middle C.
5. The lowest part sung by women in a chorus is called the alto. Contralto is the name given to a woman's voice of low register.
6. Nine.
7. G sharp, B sharp, D sharp, F sharp make the dominant seventh chord in the key of C sharp.
8. *Poco a poco ritardando.*
9. Three.
10. Rigoletto by Verdi.